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California's Theatre & Music Magazine

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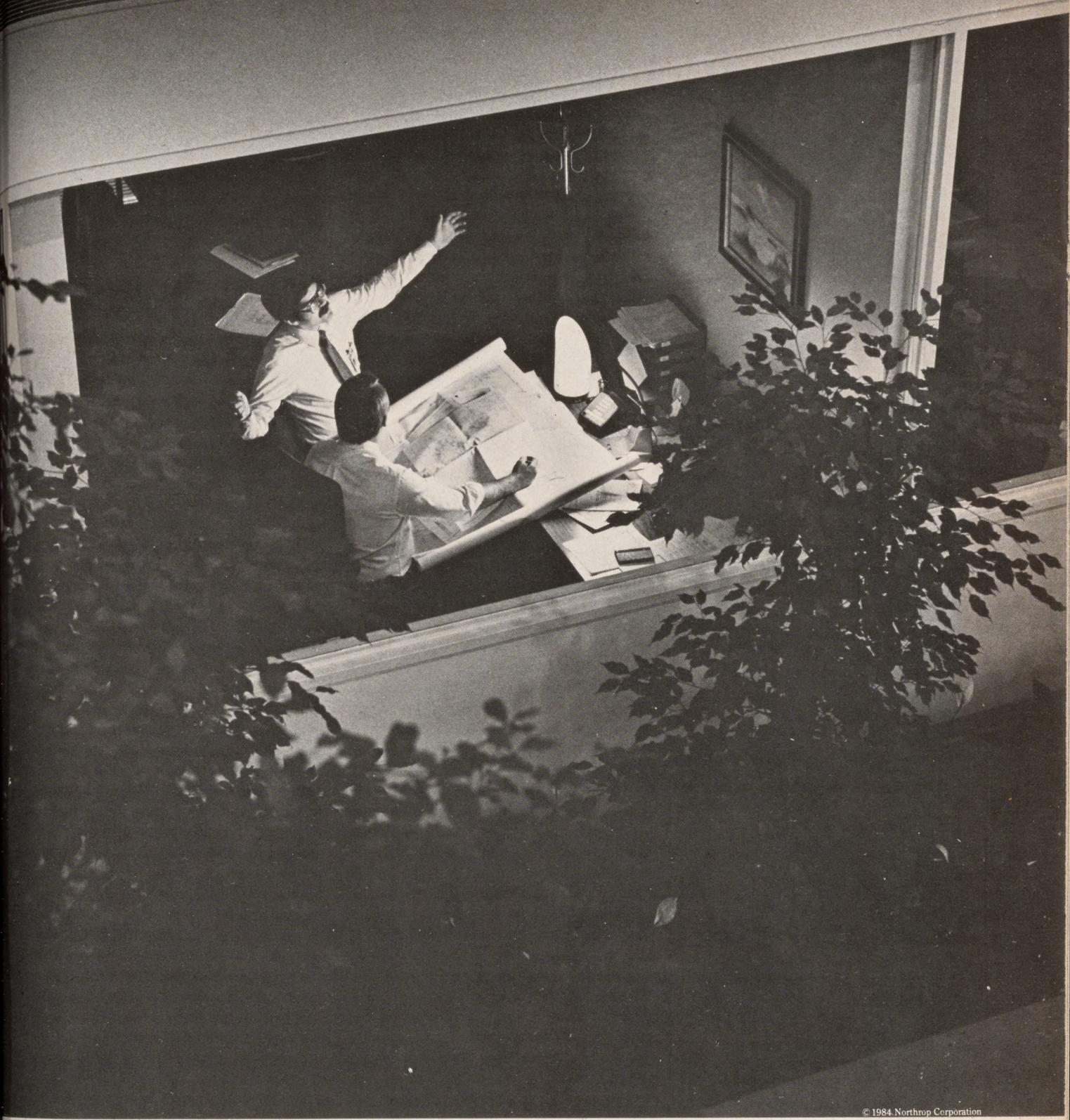
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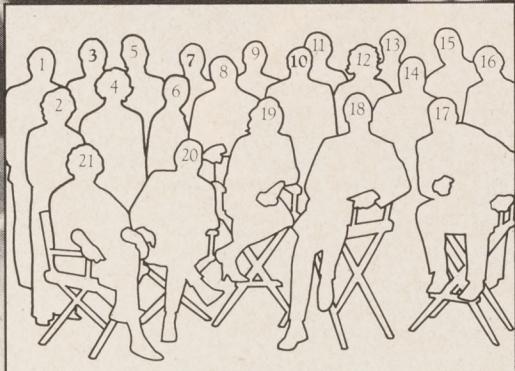
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# PERFORMING ARTS

California's Theatre & Music Magazine

September, 1984 / Vol. 18, No. 9



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The USC Music Faculty Building

## USC'S SCHOOL OF MUSIC — THE FIRST CENTURY

by CHARLOTTE E. ERWIN

THE USC School of Music today scarcely affords the visitor a sense of venerability. The buildings are sleek and modern. There is an air of brisk professionalism among students, faculty, and staff. The inevitable trombonist stationed under a jacaranda (invariably practicing "Ride of the Valkyries"), the guitarist tucked in a quiet, be shrubbed nook, the echo of a tuba from the roof—these give the place its peculiar charm. To the visitor they suggest a seriousness of purpose and a dedication to craft rather than a lack of practice rooms. And indeed the earnestness of these outdoor musicians can easily be inferred by a glance at the bulletin boards: auditions, competitions, scholarships, internships, master classes, and the possibility of summers in the Berkshires at Fontainebleau, in Salzburg, and on and on. Yes, this is the modern professional musician's world, and competition is the name of the game.

But behind all of this hustle the School of Music has something else: Tradition. In Los Angeles, this is a precious commodity, as everyone knows. One hundred years here count for a lot, and so the centennial of the USC School of Mu-

sic in 1984 makes an impression. The ways in which the School has contributed to the growth of a significant musical culture in Los Angeles may not yet be fully recognized. But it goes without saying that names to conjure with in musical circles are legendary here: Arnold Schoenberg, Gregor Piatigorsky, Jascha

Heifetz, Marilyn Horne. Whatever the particular nature of musical life in Los Angeles may be today—an assessment far beyond the scope of the present discussion—we can be certain that the School of Music has made its mark. Given the academic setting, it follows that its watchwords have been continuity, adherence to a high standard, and a certain conservatism in approach. But moments of glory there have been, as well as moments of peril.

First, some early history. The present-day inhabitant of Los Angeles may be surprised to learn that the locus of the University of Southern California in 1880, its founding year, was called West Los Angeles. This tract of land, opened for development in 1876, was connected to downtown by a horsecare line which ran from downtown to Exposition Park, where one could go to the races and partake of other amusements. The so-called West Los Angeles tract was bounded essentially as today's university is, by Exposition on the south, Jefferson on the north, and by Vermont and Figueroa to the west and east respectively. A contemporary account describes a landscape of wild mustard, populated by cows and playing children.

In 1878 a Methodist committee, headed by Judge Robert Widney, set out to establish a university. Having acquired a large portion of the West Los Angeles tract, the trustees set about building and issued a prospectus: "Were we to attempt to picture the salubrity and healthfulness of the Los Angeles climate in its true colors," we read, "we might be charged with exaggeration by those unacquainted with it, and will only mention one fact: that the evenness of the climate gives the studious mind

Dean Walter Skeele in his studio, 1909



great advantages." (USC Prospectus, 1880.)

The first university building was Widney Hall, now Alumni House, whose cornerstone was laid on September 14, 1880. It housed the essential part of the university and has, happily, survived to the present day, despite at one time being cut in half and moved to a new location. It was home to the School of Music as recently as 1975. Tuition at the new university was \$45 per annum. The faculty numbered nine, including President Bovard; the curriculum consisted of "moral and mental philosophy," ancient languages, mathematics, history, "belles lettres," French, German, natural science, and, as electives for extra fees, instrumental and vocal music and drawing.

The music program at USC during the first four years of the university was on a slippery footing, with much turnover in faculty. Finally in 1884 a Conservatory of Music was announced. Renamed the College of Music after 1885 and later the School of Music, it may be considered the first professional school at USC, predating the founding of the School of Medicine by one semester. The College of Music flourished for two years, with an enrollment of 70 students out of a total of 159 in the entire university. During these years, Los Angeles was experiencing a boom brought on by the advent of competitive railroading and tremendous speculation in real estate. Eventually the bubble broke. USC was badly affected, and the College of Music almost ceased to exist. Reorganized as the School of Music in 1892, it came under the leadership of University organist Walter Skeele in 1898. Dean Skeele's administration represents the first point of



Jascha Heifetz & Gregor Piatigorsky

real continuity in the School's history. He served as dean for 36 years until his death in 1935.

Despite the staid aura of the old photos that have come down to us from the period, the Skeele years cannot have been dull. The 1909 yearbook, *Rodeo*, relates that the dean himself was to teach a course on "Current Rag Time," this to include a careful analysis of "Maple Leaf Rag" and a comparison of same with Mendelssohn's *Songs Without Words* and Bach Fugues!

Let us consider a few more highlights of these fruitful years, for instance, the visit of the great Polish pianist Paderewski to Los Angeles in 1916. The *Los Angeles Graphic* reports that a large number of USC faculty and students at-

tended his recital at the instigation of the University. Then, abandoning its journalistic reserve, the *Graphic* admonished:

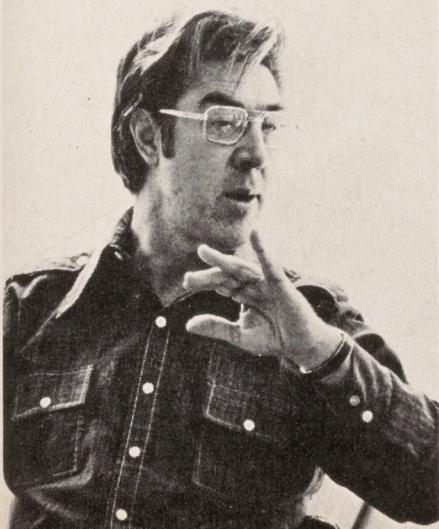
A college can not do too much in this matter [of encouraging student attendance at concerts], as students frequently are blind to the necessity of hearing great artists, placing their own little hour of scale practice above the hearing of the greatest works by great artists.

One wonders if the music student of that era took umbrage at such condescension. Be it noted that Paderewski was subsequently awarded an honorary doctorate by USC in 1923.

The years from 1908, when the School of Music began issuing its own bulletin, to 1930, the University's 50th anniversary witnessed a slow but steady expansion in the curriculum and resources of the School. To modest offerings in four main areas—piano, "vocal culture," violin, and normal training (i.e. teacher training)—there were added harmony, ear training, counterpoint, composition, and there was a gradual acquisition of teachers of orchestral instruments beyond the basic violin. In his jubilee article in the *Los Angeles Times* in 1930, Dean Skeele claims that the first Bachelor of Music degrees were conferred in 1917, although this degree is mentioned in earlier catalogs. The Bachelor of Arts and Master of Music degrees were instituted in 1928. Performing organizations in 1930 included the Men's and Women's Glee Clubs, the College Orchestra, and the already famed Trojan Band. The constitution of the music faculty proved remarkably stable. Well could Skeele, to quote the *Rodeo* again, wear "the smile of a satisfied man."

(continued)

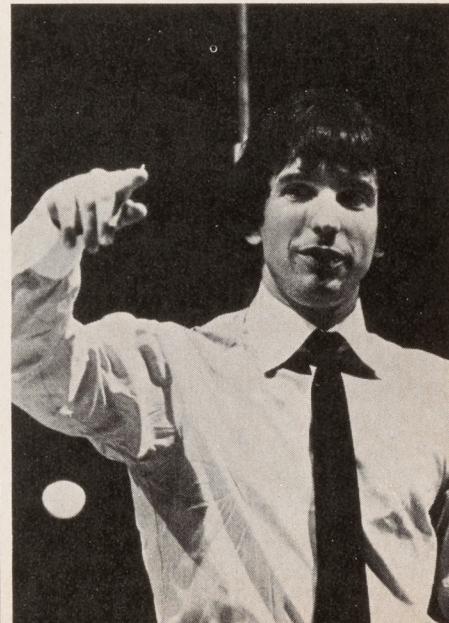
Daniel Lewis



Gwendolyn Koldofsky with students



Alumnus Michael Tilson Thomas



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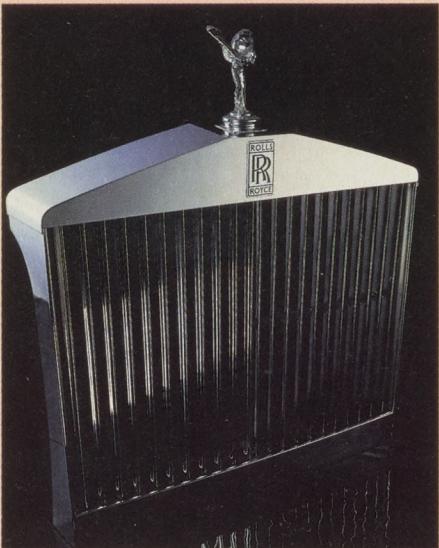
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L. to r., Alice Schoenfeld, Doris Stevenson, Eleanor Schoenfeld.

In the late 1930s and 1940s, the School of Music came on hard times as did many schools as a result of the Great Depression and later the Second World War. At USC the student population declined radically, and faculty were reportedly paid very little. Quonset huts and barracks sprang up, giving the campus a less than traditional look. Some of these came to be occupied by the School of Music until, unfortunately, very recently (ca. 1980).

There were, nonetheless, bright spots. During this time the School began to benefit from the influx of immensely distinguished European musicians into Southern California. Many of these talented individuals came to Los Angeles to find work in the movie studios. Thanks largely to the efforts of Max Krone, at that time assistant dean, some were persuaded to offer their services to the USC School of Music. Thus the School gained a corps of exceptionally able teachers, as well as acquiring a new kind of professional atmosphere with a characteristic link to Hollywood.

One of the first emigrés on the scene at USC was the great Viennese composer and teacher Arnold Schoenberg, who taught here for two summers and one academic year in 1935-36. Schoenberg was soon enticed by a more favorable offer to UCLA. (His heirs, however, decided to deposit Schoenberg's estate at USC.) In the same year, the renowned Compinsky Trio, consisting of violinist Manuel, cellist Alec, and pianist Sara. Hailing from England, they decided to settle in Los Angeles and subsequently

distinguished themselves as teachers.

The next year saw the arrival at USC of the eminent Russian violinist Peter Meremblum. Many Los Angeles musicians received excellent training in Meremblum's youth orchestra, the California Junior Symphony, then the only one of its kind in the area. Meremblum had close ties with Bing Crosby and was concertmaster in many Crosby musicals. After 1940, the gifted Viennese emigré Ernst Toch taught theory and composition, as did his compatriot Ernst Kanitz after 1945.

The recruitment of distinguished European artists to USC continued of course after the war. Particular mention may be made of Alice Ehlers, Ingolf

Dahl, Miklós Rózsa, Carl Ebert, Walter Ducloux, Gabor Rejto, and, beginning in the early sixties, Piatigorsky and Heifetz.

The task of rebuilding the School of Music after the war in the form we know today fell largely to Raymond Kendall, dean from 1949 to 1966. Prior to Kendall, the deanship had been held by Max van Lewen Swarthout, who had come to the School in the 1920s as head of the piano department. He was assisted by Max Krone, who founded the Idyllwild School of Music and the Arts and was for a time director of the short-lived Institute of the Arts at USC. This unit was comprised of music, cinema, drama, fine arts, radio, and speech, and was the ancestor of the School of Performing Arts, which operated from 1966 until the present year.

Kendall, while believing in strong departmentalization, also knew how to foster a democratic atmosphere. One of his significant moves was to appoint departmental chairmen, who were to meet with him weekly. This system for the running of the School worked for the 18 years of Kendall's tenure and continues to operate today through the present executive committee. The names of Kendall's department chairs are well worth noting, for as a group they had—and some are still active—an enormous influence in the shaping of the school in recent decades: Pauline Alderman (music history), Dorothy Bishop (preparatory division), John Crown (piano), Ingolf Dahl (not a chairman, but taught in several areas), Carl Ebert, followed by Walter Ducloux (opera), Stephen Deak,



From the 1966 USC opera production of Hindemith's "Mathis der Maler."

Alumna Marilyn Horne





The Schoenberg Institute's Leonard Stein

followed by Gabor Rejto (strings), Julia Howell, followed by Ellis Kohs (theory), Charles Hirt (church music and director of choral organizations), Gwendolyn Koldofsky (accompanying), Joan Meggett (music librarian), Ralph Rush (music education), Irene Robertson (organ), Clarence Sawhill, followed by William Schaefer (winds and percussion and director of bands), Halsey Stevens (composition), and William Vennard (voice).

During the Kendall years, all departments flourished, but none more brilliantly, and in some ways controversially, than the Opera Workshop, first under the direction of Carl Ebert (1949-1954) and then Walter Ducloux (1954-1966). Ebert came to the U.S. from Germany via Glyndebourne. Primarily an actor of considerable repute in his homeland, he brought opera to life in Los Angeles, both at USC and through his work with the Los Angeles County Opera Guild. Productions under Ebert at USC included Strauss's *Ariadne auf Naxos*, Britten's *Albert Herring*, Donizetti's *Don Pasquale*, Mozart's *Magic Flute*, and a series of modern works by Ernst Krenek, Ernst Toch, and George Antheil. Participants in the productions of Ebert and Ducloux who went on to have international singing careers include Lucine Amara, Marni Nixon, Maralin Niska, Marilyn Horne, Theodor Uppman, and several others. The Opera Workshop continues strong today under the leadership of its co-directors, Natalie Limonick and Henry Holt.

Many other programs, faculty, and alumni deserve credit for making USC the special place that it has become. USC is one of very few schools to recognize accompanying as a distinct musical profession and to award a degree in it. The accompanying program owes its stature to the twin geniuses of Gwendolyn



Alumnus Lionel Hampton

Koldofsky and Brooks Smith. One of their most prominent graduates is Martin Katz, accompanist to Marilyn Horne and much in demand by other vocal artists. The string department is fortunate in the presence of Eudice Shapiro, a violinist of exceptional accomplishments, and of the Schoenfeld sisters: Alice, violinist, and Eleonore, cellist. Miss Shapiro's association with USC dates from 1957 and the Schoenfelds' from around 1960.

Both of the Schoenfelds began their activities within the preparatory department, established in 1950 and now known as the Community School. This pre-collegiate school has been legally independent of USC for three years, but its historical association with the School of Music has been a factor of great importance in the training of talented young musicians. One of the Community School's most illustrious graduates is Michael Tilson Thomas, who entered as a pianist at age 14.

An outstanding opportunity for instrumentalists is available today at USC in the superb orchestral program, led by Daniel Lewis. Lewis came to USC in 1970

to take over the conductorship of the USC Symphony and to create a select master's program in conducting. His high standard of musicianship, his professionalism, and his ability to work with and to inspire young people have led to his extraordinary success in creating a program that is unmatched in its kind. The USC Symphony gives five full-length, ambitious programs each year. Lewis conducted the Pasadena Symphony for 10 years, has made guest appearances with the Los Angeles Philharmonic, and has directed the Ojai Festival.

The list of instrumentalists from USC who have made distinguished careers is formidable. Perhaps most recognized of late is Nathaniel Rosen, cellist, winner of the international Tchaikovsky Competition in 1978. But there are also double bass virtuoso Gary Karr; saxophonist Harvey Pittel; guitarist Christopher Parkening; jazz musician Lionel Hampton; and trumpeter and band leader Herb Alpert. Musicians from USC hold positions in such major American orchestras as those of Los Angeles, Boston, Chicago, Cincinnati, Pittsburgh, St. Louis, San Francisco, Utah; and in foreign orchestras from Capetown to Veracruz. Conductors who have risen to national prominence include Henry Lewis, Henry Holt and, of course, Michael Tilson Thomas.

What will the future bring? The outlook for the School of Music is bright. Under the leadership of Dean Grant Beglerian (1969-1980) it moved into its present new quarters, increased enrollment to its present level of approximately 600 majors, and acquired the Arnold Schoenberg Institute, under the direction of Schoenberg's former pupil Leonard Stein. Today the School is headed by Dean William Thomson. The challenge posed by the last one hundred years is formidable. *Salve* and good luck! □



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# The Philharmonic — Today and Tomorrow

A conversation with Ernest Fleischmann

by GAIL EICHENTHAL



Ernest Fleischmann (right) with Pierre Boulez

**W**HETHER we like it or not, we are in the throes of a managerial revolution in the orchestral world. The orchestra manager is emerging from the cocoon in which he was the servant of his board and the amanuensis of his music director, to become the master, on whom depend not only his orchestra's administrative and financial fortunes, but also its artistic future."

When Ernest Fleischmann wrote these words in January of 1969 for *High Fidelity* magazine, he was technically an outside observer of the orchestral management scene; he held the post of director of the classical section of Columbia Records for Europe. Previously, he had served as general manager of the London Symphony Orchestra, where he earned his reputation as an innovative, effective, and occasionally ruthless administrator. Within months, he would assume his present post as executive director of the Los Angeles Philharmonic.

During the course of his 15 years in Los Angeles, Fleischmann has not only fulfilled his prophecy, he has also become one of the most powerful figures in the world of classical music. It is Fleischmann who is largely responsible for the fact that the Los Angeles Philharmonic has the highest earned income of any American orchestra. Much of that income is generated by ticket sales at the Hollywood Bowl, of which Fleischmann has been general director since his arrival in Los Angeles in June of 1969. It is Fleischmann who just about single-handedly lured the orchestra's past and future music directors—Carlo Maria

Giulini and Andre Previn—to Los Angeles. It is also Fleischmann who has introduced to Los Angeles audiences such artists as Simon Rattle, James Levine, Istvan Kertesz, Murray Perahia and Maurizio Pollini. And finally, it is most certainly Fleischmann who has made it possible for the Los Angeles Philharmonic to become one of the highest paid orchestras in the country. The average player's salary when he began his tenure was \$8,000 a year. Under the current contract, a musician entering the orchestra earns more than five times that amount, not counting overtime or income from recordings.

For all of his phenomenal success, Ernest Fleischmann very nearly passed up the field of orchestra management in favor of a career standing in front of an orchestra. In 1959, at the age of 33, having just run a successful arts festival in Johannesburg, he was offered two jobs: conductor of the Capetown Symphony and general manager of the London Symphony. It was the moment of truth for the German-born, South African-trained musician, who had also received a degree in accounting. "I had to decide whether I had it in me to go through the self-punishing, monastic existence necessary to become a first-rate conductor. And I decided that I didn't have the self-discipline. I was fine for Capetown, but I wanted to be the best I could be. To be just an ordinary conductor is a pitiable thing. So it was bye-bye conducting, hello administration."

Twenty-five years after that crossroads, Fleischmann is at the top of his field, and

it is clear that administration agrees with him. Looking tanned and relaxed despite a grueling schedule which keeps him working up to 80 hours a week, he took the time for a leisurely conversation about the present state of the Los Angeles Philharmonic and its future under newly-named music director Andre Previn.

Speaking in his office on the fourth floor of the Dorothy Chandler Pavilion, Fleischmann reminisced about his earliest associations with Previn, whom he first encountered on records as a virtuoso jazz pianist. During his tenure as manager of the London Symphony, Fleischmann was partly responsible for bringing the then fledgling young conductor and concert pianist to London to conduct the orchestra, of which he eventually became music director.

And what will Andre Previn do for the Los Angeles Philharmonic? "My hope is that he'll greatly extend the range of our repertoire in the areas of French, British, Slavonic, and American music, and also in the classical repertoire; we haven't played nearly enough Haydn or Mozart. And I think he'll give the orchestra a stability which we may have lacked. He'll be a total music director; he wants to be involved in every aspect of the orchestra's work. He'll be playing chamber music with our musicians; he'll be involved with the New Music Group—as pianist, composer and conductor. He's an all-around superb musician and a super conductor."

Despite Previn's background in the Hollywood film studios, we should not look for a return to the flamboyant conducting style of Zubin Mehta, according to Fleischmann. "Previn tends to be undemonstrative on the podium," he explains, "a contrast to both Giulini and Mehta. He's much more relaxed and cool than either of them, a little like Boulez, perhaps. But he's a total musician, who also happens to be a highly intelligent and articulate man."

Yet for all of his gifts, Previn, after all, won't be bestowing them on local audiences until the 1985-86 season, when he is scheduled to conduct his first concerts in Los Angeles. His first full season as music director doesn't begin until the following fall. How will the considerable gap between music directors be filled?

"Previn will be available for program planning and auditioning well before he conducts his first concerts here," insists

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Carlo Maria Giulini conducting the Los Angeles Philharmonic

Fleischmann. "So his influence will be felt much earlier than winter 1985-86. And you've got to realize that we didn't expect to find a music director this quickly. We weren't just looking for someone to fill the vacant position; we were quite willing to wait until the right person was ready to come. So we have protected ourselves by engaging marvelous guest conductors for the next couple of seasons. First of all, of course, there are Simon Rattle and Michael Tilson Thomas. And then there are conductors like Erich Leinsdorf, Kurt Sanderling, Leonard Slatkin, Leonard Bernstein, and of course Carlo Maria Giulini will be back every season."

Fleischmann is also excited about a young Finnish conductor who will be making his American debut with the Los Angeles Philharmonic this coming season: Esa-Pekka Salonen, currently principal guest conductor of the Swedish Radio Symphony Orchestra. Salonen first came to Fleischmann's attention when, at the age of 25, he stepped in at short notice to replace Michael Tilson Thomas in London's Royal Festival Hall for a performance with the Philharmonia Orchestra of Mahler's Third Symphony.

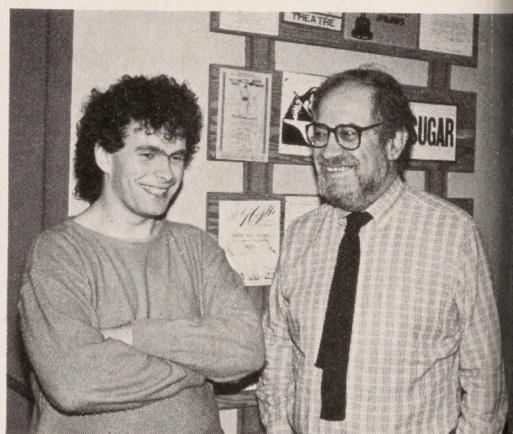
"He's the biggest young talent I've come across since Simon Rattle," said Fleischmann of Salonen. "For someone privileged to have been in on the discoveries of such conductors as Colin Davis, Istvan Kertesz, James Levine, and Simon Rattle, it is a thrill for me to say, here is someone with that kind of potential."

Yet no matter how gifted the guest conductors, hasn't it been demoralizing for the orchestra to be, for all intents and purposes, without a real music director for the past few seasons, during Carlo Maria Giulini's extended absences from Los Angeles?

"Of course it hasn't always been easy," admits the Philharmonic's executive director, "but the musicians of the orches-

tra have been remarkably resilient. Unfortunately, the media tends to capitalize on anything they perceive to be negative and may therefore convey distorted views to make what is euphemistically called 'news'. Naturally, continuity of leadership is very important. But the musicians do need an opportunity to look at different styles of making music. And audiences need variety too. The thing is to strike the right balance."

According to Fleischmann, if there has been a threat to the orchestra's morale, it's the fact that the Los Angeles Philharmonic plays too many concerts. Most major American orchestras rely on ticket sales and services for a little over half of their operating budget. The Los Angeles Philharmonic earns 81% of its budget from its paid admissions and services.



With conductor Simon Rattle

"This is both good and bad," explains Fleischmann. "It makes us very vulnerable to the economy. And it also has lulled our fundraisers into a somewhat false sense of security. We're not really a cost-effective organization; we can't play louder and faster and thus increase our productivity. Our budget increases every year, and that 19% gap of unearned income, which must come from contributions and so on, that percentage is translated into an ever larger amount of

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Andre Previn

hard dollars. Through being forced to earn so much of our budget from our own efforts, we've been driven into a situation in which we play more concerts than is good for the orchestra."

A longtime member of the orchestra, who requested anonymity, corroborates Fleischmann's view. "The demanding schedule of concerts, especially during the Hollywood Bowl season, tends to exhaust us, both physically and psychologically. The result is that sometimes we don't play as well as we might, and we also start to take the performances for granted. Even worse, we end up resenting them."

The solution, according to Ernest Fleischmann, lies in a more aggressive fundraising campaign, and, most importantly, in increasing the orchestra's endowment. This is a capital fund, the income of which helps to underwrite an orchestra's deficit. The Los Angeles Philharmonic, says Fleischmann, has the smallest endowment of any of America's top 15 orchestras. The largest endowment, curiously enough, is owned by the Pittsburgh Symphony, of which Andre Previn is currently music director: a whopping \$43 million. The Los Angeles Philharmonic's endowment is a relatively modest \$6½ or 7 million.

The secret to Pittsburgh's success? "People like John Heinz (of catsup fame), the Mellon family, and some lucky investments. We don't have enough money to make lucky investments."

Enlarging the endowment will reduce the necessity for what Fleischmann refers to as "incessant annual fundraising drives which always come down to the wire." It will also raise the orchestra's standards of performance by enabling them to increase the number of rehearsals while decreasing the number of concerts they play. It would also ensure the continuation of the orchestra's extensive outside activities, including the New Music Group, the chamber music

series, the in-school concerts, the Orchestral Training Program, and the Summer Institute for young orchestral musicians and conductors, which, after only three seasons, has already attained a national reputation.

Always the musical mover and shaker, Ernest Fleischmann has even more projects up his sleeve for the upcoming season, including a substantial new subscriber newsletter (written by former KUSC artistic director Ara Guzelian) which will be expressly geared toward preparing concertgoers for what they're going to hear.

"I think we have failed... I have failed... in not making enough of an impact on the musical perceptions of our audiences," says Fleischmann. And the music coverage in our local press is lamentable. I'm not talking about reviews, but about musical news. I have to read the *New York Times*, the European newspapers, and the music magazines to find out what's going on in the world of music."

Also in the works for the coming Music Center season is an extensive series of lecture/discussions about the program on the night of every Los Angeles Philharmonic concert. Previously, these "pre-concerts" were offered only on Fridays.

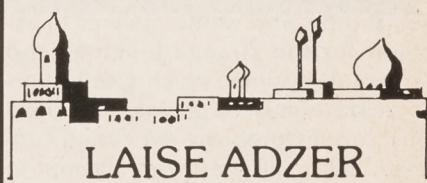
Above all, Fleischmann believes that any major artistic institution can justify its existence only by aiming for the loftiest standards, and always being prepared to take risks. One such risk was the Philharmonic's recent Festival Boulez/LA: three concerts at UCLA's Royce Hall, followed by three more at the Ojai Festival, all conducted by Pierre Boulez. Each of the six programs featured music of Boulez himself as well as other highly complex works of the 20th century. All six concerts were sell-outs. "If we don't keep moving forward," Fleischmann says, "the arts will stagnate. Standing in one place is really retrogressive."

And how does Fleischmann hope to convince potential donors to contribute to the Philharmonic's health and welfare as well as the risk-taking inherent in the orchestra's ambitious schedule of activities, especially during a period when many people consider support of the arts a low priority?

"Because in the end," insists Fleischmann, "what's the use of food, shelter, health, and a good education, unless life can enable us to use the full potential of what our civilization has produced? If we're not capable of taking advantage of that, we might as well be dead from the day we're born." □



Photo: Phillip Dixon



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One of the most popular contributors to *Performing Arts* magazine during the past decade has been a long-dead Scotsman named James Glass Bertram (1824-1892). Writing under the pseudonym (stage name, in fact) "Peter Paterson," Bertram told us about the stage of his time in such a manner as to convey the timelessness of theatrical life—plus ça change, etc. We are thus able to get the feel of his profession in a manner that would hardly be possible in a contemporary "star" autobiography which, like as not, tells more about its putative author's love life and squabbles with "stupid" directors and "venal" accountants than about the theatre itself.

Bertram was a newspaperman and magazine editor both before and after his none-too-successful acting career. One must assume from his wittily evocative prose that he was far too busy observing his colleagues and the details of backstage life ever to concentrate on his own acting. The rewards of that negligence are, clearly, the reader's.

The present essay is from "Glimpses of Real Life, Theatrical and Bohemian" (1864).



Hogarth's "Strollers"



Edmund Kean as Othello

THERE is a peculiar fascination incidental to the acted drama which, year after year, draws a number of young men and women within its attractive vortex; and he who would attempt to account for the strange longings and restless disposition which give victims to the stage, must be prepared to solve a very curious problem—so curious, indeed, that I will not myself attempt to meddle with it. The gaudy attire of the players—the inspiring music—the beautiful scenery—the feverish excitement—the brilliant lights—the pleasure of the moment, and the happy and admiring audience, no doubt lay siege to the senses of youthful beholders, and tempt them to entertain notions of penetrating into that mysterious region.

A nightly attendance in the stalls of the playhouse strengthens the desire to go "behind" and see for one's self, at the sacrifice even of being lured into the net. A course of reading, composed of "Lives of the Players," "Our Actresses," and what is usually denominated "Theatrical Criti-

## A Rage for the Stage

— or, The Novice Abashed

by PETER PATERSON

cism" in the pages of obscure publications devoted to the drama, bedaubed with woodcuts of distinguished performers in striking attitudes, is not calculated to allay the desire.

Neither did my inquiries into the origin and history of the acted drama tend to cure the fever which had begun to rage; as from these studies I learned that Thespis had originated the dramatic art some five hundred years before the Christian era; also, that Thespis had been a strolling player, and that the

sages of ancient Greece had listened to his declamation; and more than that, that he had earned money at the rate of 45 pounds per day.

This reminded me that Edmund Kean had been a strolling player—that John Kemble had been in difficulties—that his sister, Mrs. Siddons, had been a domestic servant—and that Macready and all the great stars that ever shone in the theatrical horizon had been at one time poor and needy, although afterwards famous and very wealthy. All these facts naturally impel the imagination to conjure up a finger-post which points out the path to "the boards."

To help me in this resolve, I had in my possession, among other theatrical literature, that finger-post to young actors, *Leman Rede's Guide to the Stage*—or, as some severe parents designate it, "Rede's Road to Ruin"—with its instruction to novices, its catalogue of managers, its list of theatrical salaries, its chapters on making superior engagements. The aspirant was even told "how to colour the

face for the presentation of Moors, &c., as well as a chapter about the method of expressing the various "passions, emotions," &c.;

It must have been a kind of mesmeric attraction that ultimately impelled me to "smell the lamps;" for when the notion once took possession of me, the very devil himself could not have blotted from my mind the idea that I was destined to be a John Kemble, or a second Garrick—in fact, the greatest tragic actor of my day; certain to become, like the heroes I worshipped, a future subject for the biographer.

As usual with all afflicted by a similar monomania, I spouted on every occasion, proper or improper. I walked about with favourite passages from Shakespeare on my tongue's end; and when I met a friend, he was invariably accosted in a select sentence of blank verse. Evening parties were a perfect godsend—for at these I was certain to be asked to spout; and "Is this a dagger?" brings rich rewards of flattery.

On such occasions I was in my glory, and the lines came rolling forth with all the ignorance and pomposity common to that infatuated class of blockheads denominated, "theatrical amateurs." But I sinned in pure ignorance, having no idea that I was not perfectly sublime; and the admiring applause of partial friends gave me no hint that I had become a downright nuisance, known at many tea-parties as the "spouting bore."

In such a manner did the fates beckon me on. I became at length quite "the theatrical young gentleman"—"Sir Oracle," to those who would listen, on the births, deaths, and marriages of all the actors and actresses who had ever flourished. In fact, to be considered a walking cyclopaedia of all matters pertaining to the British drama—an authority on everything theatrical, from the best way to put on rouge, to the newest reading in *Hamlet*, was a part of my ambition. All this was the more extraordinary, as I had the good fortune to hold an excellent situation, which my unfortunate propensity led me to give up.

I was happy in every respect, had a comfortable home and troops of friends, who, melancholy to record, upheld me in my determination to make a fool of myself. In time, as my theatrical *furore* grew with what it fed on, I neglected my office, and got into disgrace with my employer, who threatened to discharge me.

It is notorious that all the best actors begin at the beginning, and serve a regular apprenticeship to the profession, in the course of which they find out for

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what line of "business" nature may have fitted them. As is usual with theatrical aspirants, nothing but the sublimity of tragedy would suit my ardent spirit; and to give my genius the fullest scope, *Hamlet* was fixed upon as my opening character, and I determined upon embellishing the part with several new readings which had occurred to me in the course of my studies.

After making inquiry at one or two public-houses which were frequented by the members of the sock and buskin, I found that I might obtain an opening in the theatre of a manufacturing town in the West of Scotland, which, if the courteous reader please, he may call Threadham. A call upon the manager settled this point at once, and the intervening period between that visit and my *debut* found me making elaborate preparations for my launch into this new sphere of life.



David Garrick  
as Macbeth

During my brief preliminary visit I obtained a glimpse of the internal resources of a fourth-class provincial theatre; but, having previously been on the stage; and seen in appliances of the Edinburgh and Glasgow houses, I was much astonished to find how things were dwarfed in the temple of the drama at Threadham. The stage—and at the time I felt myself *Hamlet*—seemed but a span in breadth; the scenery looked like that of a toy theatre; and the aspect of the whole was desolate and gloomy, which tended, in some degree, to chill the ardour of my tragic aspirations. "But stop," said the manager, to whom I had disclosed my feelings—"stop till we light up, my boy, you will feel more at home then; the lights are half the battle, man; this gas is a glorious invention for the stage; it puts a new face on everything theatrical."

On my arrival at the scene of (as I thought it would be) triumph, my eyes were delighted with the large placards

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announcing that a new tragedian was about to blaze upon the world. At least six times between the railway-station and the theatre did I stop to look at the bills containing the "caste" and read—"The character of *Hamlet*, by a gentleman; his first appearance on any stage." This was indeed a foretaste of my future greatness! The manager was kind enough to have two rehearsals on my account, and I got through them pretty well. The company was more select than numerous, the principal members consisting of a few old stagers, who had, often to play several parts in one play.

The eventful night at last arrived, big with the fate of the new *Hamlet* and my future fortunes. After partaking of dinner, and a modicum of liquor to lend its aid in the way of inspiration, I again, looked over my part, with a view to impress it thoroughly on my memory; then summoning up all my courage, and confident of success, I set out for the playhouse, and arrived at that building exactly at six o'clock, and for the first time was ushered into the dressing-room.

The dressing-room! Let the courteous reader recall to his mind's eye the picture of Hogarth's "Strollers," and he will have a faint idea of the sight which met my astonished eyes. There was only one attiring-room, and it was used in common by all the company—all the gentlemen, I mean; for, as usual, the ladies had a room to themselves.

In one corner was the individual who was to play *Laertes*, apologising for again being minus his shirt, it having been sent this time to get a new breast put in—last time, it was away getting re-tailed. In the middle of the floor stood the *King*, a fine old Irishman, who, while arranging his robes (and this was no easy matter, as they would not button upon him) kept bewailing the loss of an *illigant* pair of "toights" and a huge box of books, which had gone the way of all theatrical properties, (i.e., been lent to "my uncle") in a bad season at Clonmel, where Paddy had been manager of a strolling company—a family company, most of his children having been celebrated as infant phenomena in various country theatres.

We may as well mention, by way of parenthesis, that all players have great losses to mourn over, and it is particularly at dressing-time that they give vent to their lamentations. I never yet, in the whole round of my travels, met an actor who had not be ruined and robbed over and over again, both of his "props" and books.

Next to the *King* was *Hamlet's* friend,



Sarah Siddons as *Lady Macbeth*

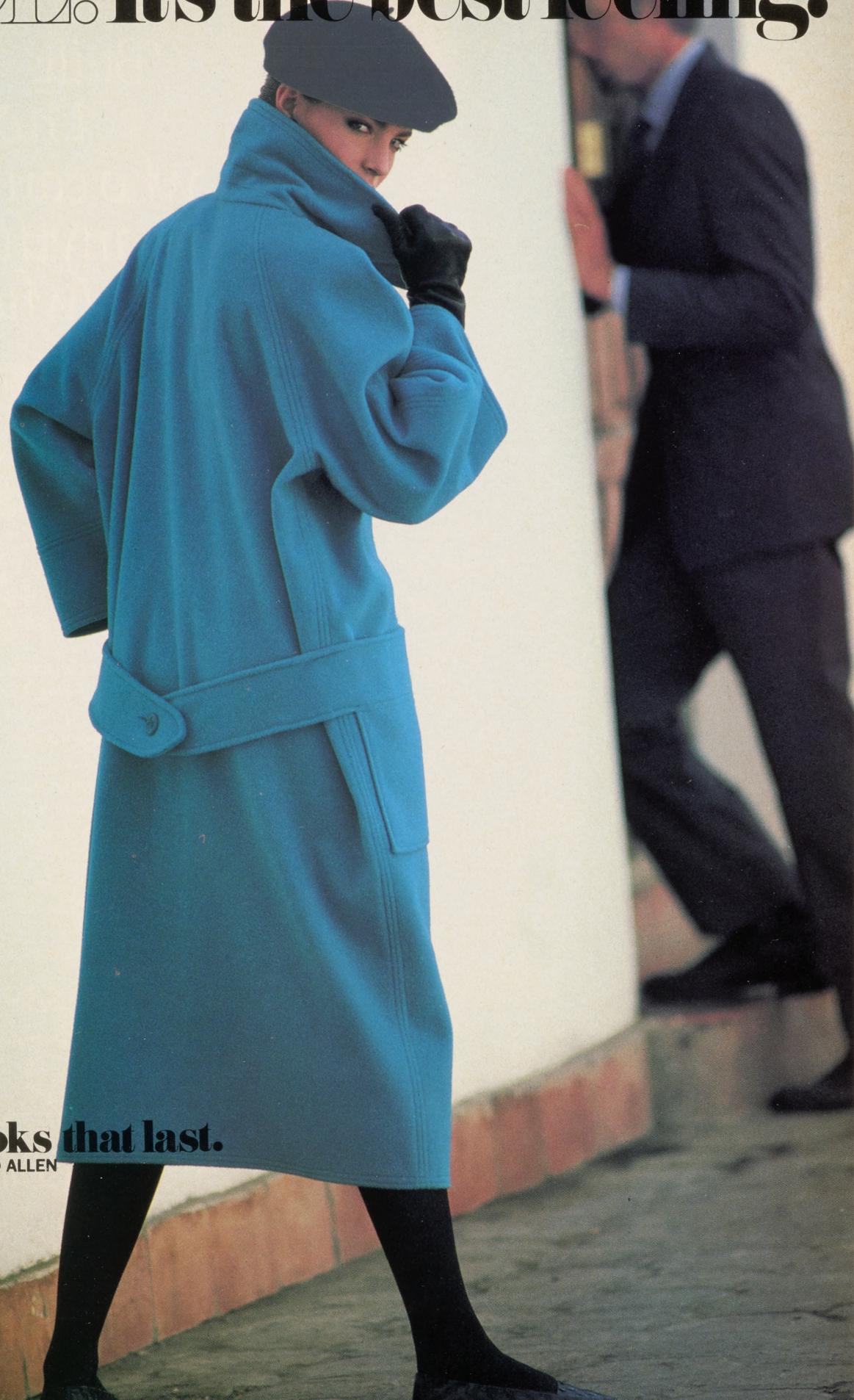
*Horatio*, who was patiently endeavouring to close up a rent which, much to his chagrin, had made its appearance in a prominent part of one of his most necessary vestments, and that, too, at a very inappropriate moment—viz, when he was kneeling on the previous evening, according to the stage direction, to pay his addresses to a lady in a comic drama, in which he acted the lover.

The *First Actor* was steaming with raw whisky, and boasting of how many glasses he had drunk during the day. He was beseeching the previous newcomer, a novice like myself, for the loan of a collar (his own being, as usual, lent). *Poloni*us was taking huge pinches of snuff, and scattering it all over the wig he was engaged in dressing.

The *First Gravedigger*, next to the manager, the low comedian of the company, a quiet, unostentatious fellow, seemed the best provided of all the motley crew, and, for a consideration, he hired out some of his dresses to those of the company who required them. The *Ghost* (he was the wit of the company) stood before the fire eating a small mutton-pie, as he said he could not be hollow enough in the voice unless he was quite full in the stomach.

The dressing-room was a large, bare apartment, over one part of the stage; a wooden board or shelf ran round two sides of it, and each individual had a share of this dresser. At dressing-time there was always a great borrowing of chalk, rouge, hares' feet, whiting, &c.,

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&c., Sometimes, too, a gent would inconsiderately get into some other gent's tights, or by accident put on his neighbour's boots; and occasionally there would be a fight for the possession of a tunic that was considered a good one—the wardrobe of the theatre only furnished tunics and cloaks; each actor had to provide his own tights, boots, collars, hats, &c.

One actor in this company being for a time without boots was obliged to borrow, and had to be accommodated as well as possible by those whose turn it was to be "off" the stage. When every person had to be on, this gentleman, who acted a prominent character in the play persuaded some one who could stand in the shade to lend him his books or shoes. I have seen him make narrow escapes; once, in a particular play, he had to speak a speech at the wing, while in the act of pulling on a pair of very tight boots.

Having achieved the important feat of dressing, we all descended to the stage a few minutes before the rising of the curtain.

As the evening advanced, the shouts of the manager "gave dreadful note of preparation," and my *Horatio*, who also officiated in the capacity of prompter, was speedily at his post. A broken tea-cup, containing raw whisky mixed with sugar, stood on a convenient shelf near enough at hand to be frequently appealed to.

The company, I noticed, was greatly interested in the appearance of the house, and each actor in turn took a peep through a small hole in the curtain, in order, as they called it, to "take stock" of the audience. I could note that the manager, for one, was very well pleased; for full houses are few and far between in a country circuit.

In the meantime, the prompter bustled about, getting the stage cleared, and directing the first scene; and his broad and peculiar oaths, all of which were given in the genuine Scottish dialect, were highly characteristic. At length the overture was played out, and Richard, having drained his cup of the last mouthful of whisky, had borrowed fourpence to get it replenished preparatory to the rising of the curtain.

Now came the eventful moment; "Clear the stage," was shouted by the manager, and at last the curtain was rung up. All this time, from the minute I left the dressing-room, and while the ladies and gentlemen of the company strutted about in the costume appropriate to their part, I began to experience a growing queerness, and felt the coming on of

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that awful sensation which I had so often ridiculed in others, known to the initiated as "stage fright." As the first brief scene went on, and *Francisco* spoke about the weather, &c., the feeling increased; and when I was pushed into my place to be "discovered," along with the *Queen* and court, I felt much inclined to run away, and leave histrionic greatness to be achieved by others who had more nerve. But there they all were—escape impossible; besides, I question if my knees would have permitted my legs to have performed their functions.

When the stony ramparts of Elsinore drew asunder, and the audience beheld "Scene II. — *A Room of State in the Castle*"—there was a welcoming round of applause in honour of the new *Hamlet*, who all the time was standing as if in instant expectation of being hanged. The state of my feelings during these brief minutes cannot be described; I felt unutterably helpless. All the combined evils that ever were heaped on the devoted head of any poor human being could, I thought, be nothing to what I suffered at the moment when it came to my turn to speak.

I was letter-perfect in the part of *Hamlet*, and had frequently galloped over every word of it from beginning to end; indeed, I knew the whole tragedy by heart, but I was suddenly struck dumb, and could make no utterance. Cold drops of sweat ran down my back, my head felt on fire, my knees were decidedly uneasy, my eyes grew glassy, the sea of human heads before me seemed converted into one great petrified face.

I tried to shut my eyes, but that gigantic head, with hundreds of penetrating eyes, still glared at me; at one moment it became fixed with an icy contemptuous smile that seemed to refuse all sympathy, and mock at me. Then a new feeling came over me. I felt as if all that was taking place was no concern of mine—nothing to me individually. I did not understand it. I was in a region of unconsciousness—far away in dreamland—and my mind was blank. In a moment again I woke up—I tried to concentrate my thoughts—my eyes brightened, and I gazed into the audience; tried to look unusually mild, philosophic, and intellectual. I succeeded to some extent in this, as I fancied; but, as I have since been told, I only attained the drunkard-like position of looking unutterably foolish.

Again and again my cue was given, but I heeded it not. Answer made he none—no sound issued from the deep chest of the "inky Dane." My lips moved, but my voice was frozen. I felt choked up; my

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William Macready as Hamlet

legs silently danced a quick, shaky kind of movement. The prompter cried out the beginning of my part several times—

"A little more—"

but my only reply was a hopeless, helpless stare. I looked, and looked at the audience—but the fact was, all memory had fled. I *felt* what I had to say, but could not speak it. The audience began to get impatient, and hiss. All at once a thought of home came vividly across me; and glancing at my sombre dress, I said to myself, as I thought, "What would my mother say if she saw me making such an infernal fool of myself?"

I shall never forget the roar that took place; for, instead of merely thinking these words, I had spoken them—they unwittingly found vocal expression—and the audience shouted with excitement. The company, losing all sense of propriety, first tittered, and then joined heartily in the general roar; and I, looking first one way and then another, bolted off the stage as hard as my rather shaky legs would allow me, amid a renewed shout from the whole audience.

And so ended my first appearance on any stage.

After the curtain had fallen, it became necessary to appease the offended audience by a few words of apology. This was not difficult; for, to say the truth, the good weavers of Threadham were rather amused than otherwise at the affair, and quite inclined, after their hearty laugh, to be in a forgiving disposition.

The gentleman who was to do the *Ghost* was sent on to make a suitable speech, appealing, in the wonted stock phrases, to the generous sympathies of the audience, and begging the usual indulgence for the manager on account of their unlooked-for disappointment. The speech was well received, and after a

substitute for the novice had been provided, the play went on, the manager thus retaining all the cash which had come into the house.

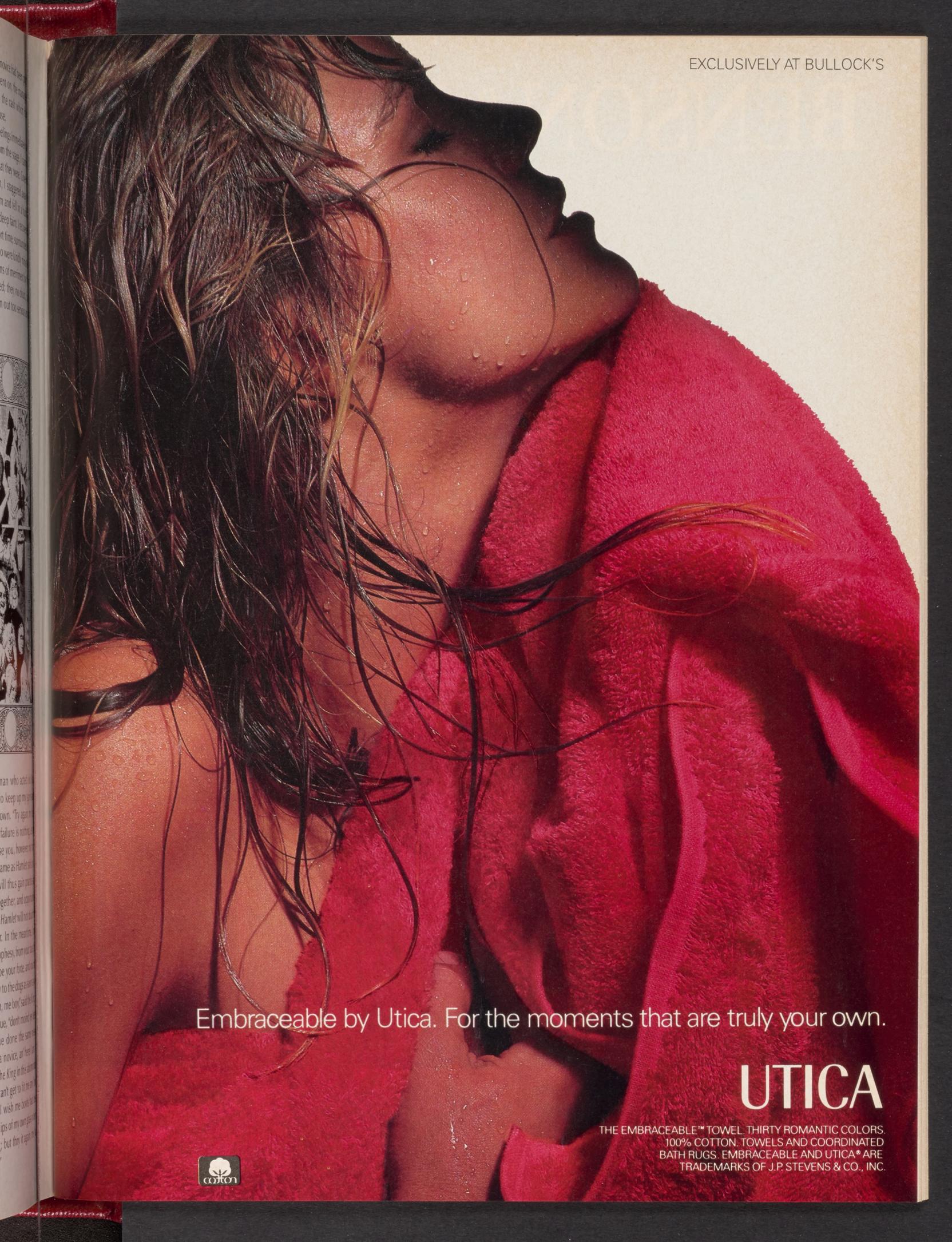
As to my own feelings immediately after my escape from the stage, I cannot now recollect what they were. Covered with perspiration, I staggered away to the dressing room and fell in a huddle on the floor in a deep faint. I recovered, however, in a short time, surrounded by the company, who were kindly ministering to me. All signs of merriment by this time had vanished; they, no doubt, fancied it might turn out too serious an affair for a joke.



The gentleman who acted old *Poloni*us told me to keep up my spirits and not be cast down. "Try again, my boy," said he; "one failure is nothing. Let me honestly advise you, however, not to fly at such high game as *Hamlet*; stick to little bits; you will thus gain practice and confidence together, and opportunities of murdering *Hamlet* will not doubt frequently occur. In the meantime, I may venture to prophesy, from your face, that comedy will be your *forte*, and you may throw tragedy to the dogs as soon as you please." "Oich, me boy," said the *King*, in his best brogue, "don't moind yer leetle failure. I have done the same meself when I was a novice, an' here I am, ye sees, play'n the *King* in this abominable dress that I can't get to fit me any how; bedad, now I wish me boots had been filled with chips of my own glass when I tuk to acting; but thry it again, me lad, thry it again!"

I did. □

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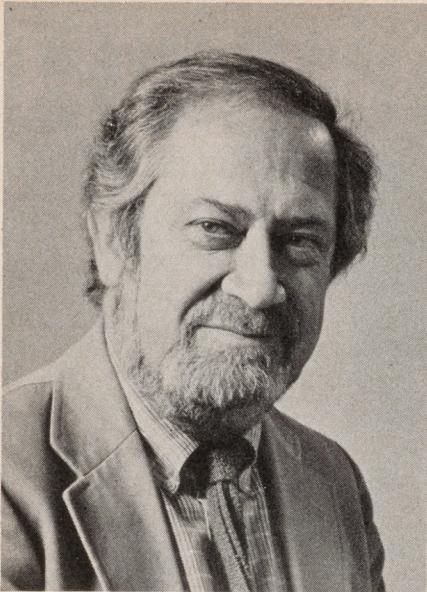
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## A Message from the Bowl's General Director

Now that we are all back to "normal" — that is, living life without the Olympics — I want to share with you some of the reactions of patrons who attended the Bowl's Olympic Arts Festival Week, and a few of my own observations.

Because the four Olympics Arts concerts were not part of our regular subscription season, I was very curious to see what the make-up of the audiences would be. While I can't pretend that my scanning of the Bowl could in any way have provided a scientific answer to my question, I was certainly aware of many new faces among those I have come to recognize over the years as Bowl regulars. And I was delighted both to see so many loyal subscribers at non-subscription events, and to know that the Bowl was hosting a large number of people who were attending our wonderful facility for the first time.

The pleasure of all of us at the Bowl was enhanced by the special sense of appreciation and good will exuded by these audiences. Equally gratifying were the appreciative remarks made by so many from among the nearly 60,000 attending the Olympic Arts Week concerts. There were countless expressions of delight about the wonders of the Bowl itself, and, importantly, about the superb quality and amazing versatility of the Los Angeles Philharmonic. There was a consensus that only a very special orchestra could perform, within such a short period of time, Handel's *Messiah*, an evening of Rodgers, Hart and Hammerstein, and a program that went from varied American fare to the *finale* of Beethoven's Ninth Symphony, and bring each off with flair and style.

As a footnote to the Bowl's presentation of *Messiah*, considerable interest has been expressed in our recreation of

the Westminster Abbey performance of 1784, including inquiries from abroad from those wanting to know how we marshalled the huge force of nearly 500 performers. Word has apparently got around about it, and, at the risk of seeming immodest, may I say that it was a gold medal effort by all involved.

Another gold medal must go, I think, to architect Frank Gehry and visual artist Ronald Hays for their spectacular "Amphitheatre of Light," which had everyone of our 17,000-plus audience at the Gala Prelude to the Olympics concert (July 27) quite breathless at the splendor of it. We are looking into the possibility of developing this kind of remarkable (but very expensive) visual creation in future seasons.

As for one of the Bowl's visual elements that is permanent and available to all, free of charge, may I draw your attention to the new Hollywood Bowl Museum. Just a short distance up Pepper Lane from Highland Avenue, the Museum has already been seen and enjoyed by thousands in its first season. Spearheaded by County Supervisor Ed Edelman, and sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association, and the Santa Monica Mountains Conservancy, this charming Museum has added a new dimension to the Bowl's importance as a cultural center. It houses exhibits and an audio-visual presentation relating to the history of the Bowl, a gift shop, and booths for listening to recordings of memorable Bowl performances. It is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days. You are cordially invited to visit and enjoy the Hollywood Bowl Museum's sights and sounds.

Finally, may I call attention to some of those easy-to-observe ground rules that help make the Bowl a truly enjoyable place to visit.

1) Smoking is not permitted during performances — only at intermission or before a concert. This is for the comfort of the vast majority of our patrons as well as the performers;

2) Please place bottles in the special holders in all boxes, and try as best you can to prevent bottles and cans from being disturbances of the peace.

Most importantly, of course, I do hope that you will thoroughly enjoy your visits to the Hollywood Bowl.

Thank you.

Ernest Fleischmann  
Executive Director  
Los Angeles Philharmonic Association  
General Director, Hollywood Bowl

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

## A New Friend You Should Know About...

The Los Angeles Philharmonic is pleased to acknowledge the support of American Isuzu Motors Inc. As the sponsor of the Philharmonic's 1985 U.S. Tour, Isuzu is helping us sustain the growth necessary to maintain the Philharmonic's position as a leader in its field and in the Los Angeles community.

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Summer Home of the Los Angeles Philharmonic • Ernest Fleischmann, General Director

THE WINNING SEASON

## FINAL THREE WEEKS

Tuesday, September 4, 8:30

### A MASTER MUSICIAN DEBUTS

**Sir Charles Groves** makes his Bowl debut.  
Vaughan Williams: Tallis Fantasia

Elgar: Cello Concerto

Dvořák: Symphony No. 8

**Sir Charles Groves**, conductor

**Ronald Leonard**, cello

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 5, 8:00

### Jazz at the Bowl

### SASS AND CLASS

The vocal brilliance of The Divine One—**Sarah Vaughan**—and the superb sounds of America's premier chamber jazz ensemble—the **Modern Jazz Quartet**—in a night of pure musical perfection.

Tickets: \$20.00, 14.00, 7.50, 6.50

Thursday, September 6, 8:30

### ALL-BEETHOVEN

Beethoven: Symphony No. 6 (Pastoral)

Beethoven: Piano Concerto No. 5 (Emperor)

Beethoven: Overture, Leonore No. 3

**Sir Charles Groves**, conductor

**Cristina Ortiz**, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, September 7/Saturday, September 8, 8:30

### AN EVENING WITH HENRY MANCINI

The always-popular composer/conductor **Henry Mancini** returns to bring you a special evening of his unique and irresistible music with selections from movies, TV, pop songs, including Victor/Victoria, The Thorn Birds, The Pink Panther, Peter Gunn, Stardust, Moon River, Remington Steele and lots more.

**Henry Mancini**, conductor

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, September 11, 8:30

### THE ROMANTIC GUITAR OF ANGEL ROMERO

Falla: Three Dances from The Three-Cornered Hat

Schifrin: Guitar Concerto (world premiere)

Rodrigo: Concierto de Aranjuez

Ravel: Bolero

**Neal Stulberg**, conductor

**Angel Romero**, guitar

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 12, 8:00 – Jazz at the Bowl

### SWINGING THE NIGHT AWAY

King of the Vibes **Lionel Hampton**, and band leader **Bob Crosby** in a great night of swinging fun with Lionel Hampton and his Big Band and Bob Crosby and his Bobcats.

Tickets: \$20.00, 14.00, 7.50, 6.50

Thursday, September 13, 8:30

### PROKOFIEV AND BORODIN—THE BRILLIANCE AND THE COLOR

Glinka: Overture, Russian and Ludmilla

Prokofiev: Piano Concerto No. 3

Borodin: Symphony No. 2

Borodin: Polovtsian Dances from Prince Igor

**John Williams**, conductor

**Garrick Ohlsson**, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, September 14/Saturday, September 15, 8:30

### THAT SPECIAL MAGIC WITH JOHN WILLIAMS

The acclaimed Boston Pops maestro conducts music from La Cage aux Folles, West Side Story, Carousel, Indiana Jones and the Temple of Doom, plus Sarasate's Carmen Fantasy and more.

**John Williams**, conductor

**Sidney Weiss**, violin

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, September 18, 8:30

### BRAHMS AND PROKOFIEV

Winner of the 1982 Indianapolis International Violin Competition, **Mihaela Martin** debuts in a melodious program.

Prokofiev: Classical Symphony

Prokofiev: Violin Concerto No. 2

Brahms: Symphony No. 1

**James Loughran**, conductor

**Mihaela Martin**, violin

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 19, 8:00

### Jazz at the Bowl

### JAZZ GOES TO THE MOVIES

**Mel Tormé**, **Carmen McRae**, **George Shearing Duo** featuring **Don Thompson**, **Bill Berry** and the **L.A. Big Band**. A jazzy look at great songs from the movies.

Tickets: \$20.00, 14.00, 7.50, 6.50

Thursday, September 20, 8:30

### SCHEHERAZADE AND A RACHMANINOV CONCERTO

Mussorgsky: Gopak (Sorochinski Fair)

Rimsky-Korsakov: Scheherazade

Rachmaninov: Piano Concerto No. 3

**James Loughran**, conductor

**Jeffrey Kahane**, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, September 21/Saturday, September 22, 8:30

### FIREWORKS POPS FINALE

**James Loughran** conducts Handel's Music for the Royal Fireworks with the traditionally spectacular pyrotechnic display, and Greensleeves, a Pomp and Circumstance March and the Overture to Verdi's Force of Destiny. **Chia Chou** plays Beethoven's Piano Concerto No. 3.

**James Loughran**, conductor

**Chia Chou**, piano

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

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# Los Angeles Philharmonic Orchestra

(founded 1919)

Simon Rattle, Principal Guest Conductor

Michael Tilson Thomas, Principal Guest Conductor

Neal Stulberg, Exxon/Arts Endowment Assistant Conductor\*

William Kraft, Composer-in-Residence†

## 1st Violins

Sidney Weiss  
Principal Concertmaster  
Alexander Treger  
Second Concertmaster  
Irving Geller  
Associate Concertmaster  
Mark Baranov  
Assistant Concertmaster  
Tamara Chernyak  
Tze-Koong Wang  
Rochelle Abramson  
Mark Kashper  
Lawrence Sonderling  
Barbara Durant  
Charlotte Sax  
Mischa Lefkowitz  
Barry Socher  
Edith Markman  
Richard Leshin  
William Heffernan  
Camille Guastafeste  
Michele Bovyer

## 2nd Violins

Harold Dicterow  
Principal  
Jeanne Aiken  
Associate Principal  
Lori Ulanova  
William Rankin  
Jack Gootkin  
Janet DeLancey  
Roy Tanabe  
Michael Nutt  
Robert Witte  
Guido Lamell  
Fred Broders  
Carlo Spiga  
Judith Mass  
Paul Stein  
Maria Larionoff  
Dale Allmond

## Violas

Heiichiro Ohyama  
Principal  
Arthur Royal  
Assistant Principal  
Jerry Epstein  
Irving Manning  
David Stockhammer  
Murray Schwartz  
Albert Falkove  
Richard Elegino  
Charles Lorton  
Sidney Fagott  
Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

## Cellos

Ronald Leonard  
Principal  
Daniel Rothmuller  
Associate Principal  
Nino Rosso  
Assistant Principal  
Mary Louise Zeyen  
Howard Colf  
Stephen Custer  
Barry Gold  
Phyllis Ross  
Wladyslaw Przybyla  
Gabriel Jellen  
Don Cole  
Peter Snyder

## Basses

Dennis Trembly  
Principal  
Bruce Bransby  
Principal  
Barry Lieberman  
Assistant Principal  
Jack Cousin  
Richard D. Kelley  
Frank Granato  
Arni Heiderich  
Frederick Tinsley  
John Schiavo  
Christopher Hanulik

## Flutes

Anne Diener Giles  
Principal  
Roland Moritz  
Miles Zentner

## Piccolo

Miles Zentner

## Oboes

Barbara Winters  
Principal  
David Weiss  
Principal  
Donald Muggeridge  
Robert Cowart

## English Horn

Robert Cowart

## Clarinets

Michele Zukovsky  
Principal  
Lorin Levee  
Principal  
Merritt Buxbaum  
David Howard

## E-Flat Clarinet

Merritt Buxbaum

## Bass Clarinet

David Howard

## Bassoons

David Breindenthal  
Principal  
Alan Goodman  
Principal  
Walter Ritchie  
Patricia Kindel

## Contrabassoon

Patricia Kindel

## Horns

William Lane  
Principal  
John Cerminaro  
Principal  
Ralph Pyle  
George Price  
Brian Drake  
Robert Watt  
Assistant Principal

## Trumpets

Thomas Stevens  
Principal  
Donald Green  
Associate Principal  
Rob Roy McGregor  
Boyd Hood

## Trombones

Byron Peebles  
Principal  
Ralph Sauer  
Principal  
Herbert Ausman

## Bass Trombone

Jeffrey Reynolds

## Tuba

Roger Bobo

## Timpani and Percussion

Mitchell Peters  
Principal  
Raynor Carroll  
Principal  
Walter Goodwin  
Charles DeLancey

## Harp

Lou Anne Neill

## Keyboards

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Assistant  
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\*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.

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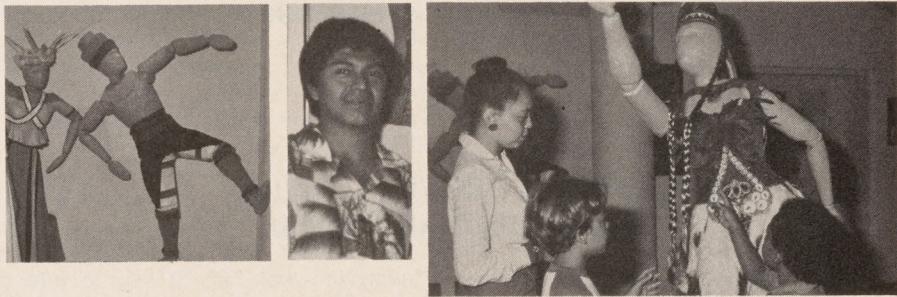
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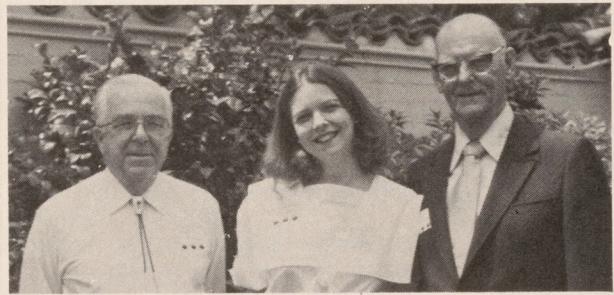
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*The Hollywood Bowl Museum, a joint project of Los Angeles County and the Los Angeles Philharmonic Association, celebrates the historical and cultural importance of the Bowl. Clockwise from upper left: Susan Injejkian, assistant to Curator/Director, Dr. Naima Prevots-Wallen; Volunteer Erni Parry; Advisory Committee member, Maxine Miller and Sharon McNalley; Museum visitors Denise Hubbard with Marcel and James Hubbard; Staff member Tony Bravo.*



*Burbank representatives, Fred Nixon, Joan Patricia O'Connor and Ken O'Connor.*



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*(Above left) Compton Area members Sadie E. Gray, Edie Davis and Barbara Jo Scott with chairman, Ethel Jenkins.  
(Above right) DAAG Executive Committee, Marty Lohmann, Maxine Miller, chairman, and Marvelle McNulty.*



# Los Angeles Philharmonic

Tuesday, September 4, 1984, 8:30

**SIR CHARLES GROVES**, Conductor  
**RONALD LEONARD**, Cellist

**VAUGHAN WILLIAMS**      Fantasia on a Theme by Thomas Tallis  
for Double String Orchestra (1909)

**ELGAR**      Concerto in E minor for Cello and Orchestra,  
Op. 85 (1919)

Adagio; Moderato, *leading into*  
Allegro molto  
Adagio, *leading into*  
Allegro ma non troppo

MR. LEONARD

## Intermission

**DVORAK**      \*Symphony No. 8 in G, Op. 88 (1889)

Allegro con brio  
Adagio  
Allegretto grazioso  
Allegro ma non troppo

## NOTES BY ORRIN HOWARD

**Fantasia on a Theme by Thomas Tallis**  
Ralph Vaughan Williams (1872-1958)

When Ralph Vaughan Williams died in 1958 at the age of 85, England lost its most revered composer, English music its most ardent spokesman. From the early 1900's until 1934, Edward Elgar (1857-1934) had been Britain's elder musical statesman, the first native-born composer in over two centuries to gain international prominence after Purcell's death in 1695 closed England's flourishing musical period with chilling finality. But Elgar's music, although it is unmistakably English — for reasons difficult to analyze — does not contain folk or specifically nationalistic elements. Contrariwise, all of Vaughan Williams' compositions — nine symphonies, choral works, songs, operas, etc. — are firmly rooted in the native soil of (1) English hymnody, (2) English folk song, and, stemming from these two, (3) Renaissance modal literature. Though unaware that he was doing so, Vaughan Williams prepared for the eventual fusion of these factors first by editing an English hymnal, for which he composed several tunes, next by becoming passionately involved with English folk song. The immediate results of the latter awakening were the *Norfolk Rhapsodies* of 1906, more a job of adaptation than of compositional creativity.

At this point, sensing the need for greater skill, particularly in orchestration, Vaughan Williams, at age 36, journeyed to Paris for study with the three-year-younger Ravel. Clearly a wise decision. The seemingly disparate elements of English folk music and French orchestral elegance blended with surprising ease. In 1909, having thoroughly assimilated the Ravel influence, he produced the *Tallis Fantasia*, his first important piece.

The work, written for the Three Choirs Festival, was introduced on September 6, 1910, at the Gloucester Cathedral, undoubtedly a splendidly appropriate setting for the music's churchy, granitic sobriety. The tune on which the piece is based, by 16th century English composer Thomas Tallis, is in an ecclesiastical (Phrygian) mode, and Vaughan Williams, with his thorough knowledge of the historical period, maintains stylistic authenticity by retaining the original harmonic scheme. Yet the archaic ambiance that is achieved never seems forced or artsy; the work's strong profile is masterfully sustained on 20th century terms. The scoring for double string orchestra and solo quartet produces contemporary sonorities that have Elizabethan accents in turn severe and impenetrable, gentle and luminous. At first not too well received, the *Fantasia* was later revised and shortened. Published in 1921, it has understandably become one of its author's most widely-known works.

\*Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, on London Records (CS-6979). The Orchestra also records for Deutsche Grammophon, CBS Masterworks and EMI/Angel Records.

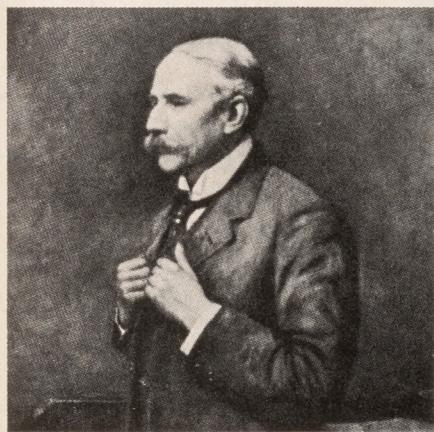
Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

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## Concerto in E minor for Cello and Orchestra, Op. 85

Sir Edward Elgar (1857-1934)

Although Elgar lived until 1934, his Cello Concerto of 1919 represents the last full-scale orchestral work he was destined to complete. The major part of Elgar's creativity was, in fact, compressed within a relatively few years, for although he was not musically unprepossessing, having begun writing pieces when a child, he did not come into his own until he was about 40, and did not produce his first symphony until he was 51. By that time, however, his reputation had been firmly established; he was surely Britain's glory. Utilizing an essentially Germanic language and without resorting to English folk music, Elgar spoke eloquently for his countrymen and for his time. Gazing at the Age of Edward that was fast passing, and only reluctantly recognizing the imminent demise of that which he cherished, he built highly personal monuments to grace and taste, to elegance and the noble gesture, and to national pride.



Sir Edward Elgar

That the Cello Concerto was completed after World War I's armistice proved to be the last nail in the Edwardian era's coffin, probably accounts for a reticence and sobriety that before had not been so pervasive in Elgar's works. And it is not only the musical materials which bespeak austerity, but also the concise structures housing them, and the spare orchestration in which they are clothed. This is not to say that the characteristic Elgar is not present in the Cello Concerto, but rather that, where before he had been a reflector or a synthesizer as much as a creator — "Music is in the air all around you," he once said, "you just take as much of it as you want" — here he has arrived at the point where he can synthesize his own best inspirations, methods and manners. Schumann, Wagner, Dvořák, Strauss, Mahler, etc., still lie beneath the surface, but Elgar's working of a special English incantation on them has rendered their images less distinct, and has given his own individuality deeper and fuller definition. Such compositional footprints as the sequen-

tial repetition of materials and the persistent use of square rhythmic patterns are still to be found (the Concerto's very first theme reveals both), but here they seem more intrinsic to the musical thought and less of a mannerism.

The four-movement work begins with a short, somber solo passage marked with one of Elgar's favored performing directives, *Nobilmente*; this idea returns briefly in the second movement and also at the end of the Concerto. The first movement is linked to the second by rhapsodic material in the cello that begins with a *pizzicato* allusion to the first movement's opening, and then goes on to a virtuosic perpetual motion *scherzo* that has fascinating echoes of the second movement of the Franck Violin Sonata. The meditative, searching slow movement prefaces a *finale* notable for rich contrasts which include an energetic (Dvořákian) main theme, and a return of part of the slow movement's material as well as that first idea with which the Concerto opened.

## Symphony No. 8 in G, Op. 88

Antonín Dvořák (1841-1904)

Virtually every European composer of the 19th century found rich nourishment in the works of Beethoven; these were the basic elements of a young musician's artistic constitution. The Czech Antonín Dvořák was no exception, but to the diet of Beethoven he added large helpings of Richard Wagner, which supplied him with nutrients of enormous potency.

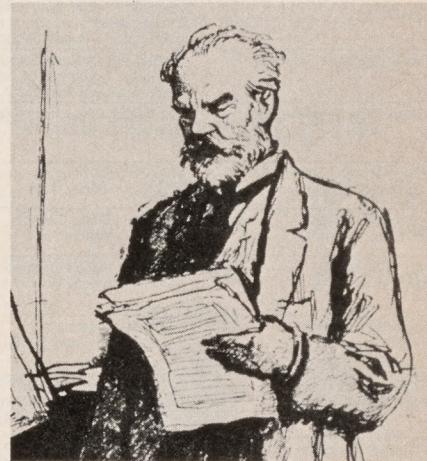
When at 16 Dvořák entered the Prague Organ School, his financial situation made it necessary for him to take students, and to play viola in restaurant bands and in opera orchestras (where he was exposed to his countryman Smetana's Czech operas). With all of this activity in addition to his studies, he still found time to drink in the rich musical life in the capital city. He heard in concert such performers as Liszt, von Bülow and Clara Schumann, and was properly awed by them, and indeed by all he was witnessing.

However, no single experience aroused him more than the one when he played in a concert of Wagner's music conducted by the composer himself. Not yet recognizing the conflict of national interests which only surfaced later, Dvořák became a zealous Wagnerite, investing his own compositions with the unmistakable sound and fury of the German giant. But fortunately for the unfolding of his individuality, it was not long before he came under the new and ultimately lasting influence of Brahms and, importantly, turned to his native Czech music as a source of inspiration.

By the mid-1870's all of the elements that form the mature Dvořák began taking shape and perspective: the lyric melodies in almost limitless supply; the

fiery Bohemian spirit that charges the musical landscapes with the brightness of healthy exuberance and vigor; the expressiveness that is warmed by tenderness but never smothered by sentimentality; a masterly command of orchestration and of the Classical forms into which the musical substance is poured.

The *Symphony No. 8 in G*, composed in 1889 and known until fairly recently as *No. 4* because it was the fourth of the eventual nine to be published, brims over with the above-mentioned qualities. The first movement, indeed the entire Symphony, is a place of rhapsodic contrasts: melancholy alternates with fiery abandon, pensive inwardness with dramatic outburst, peasant exuberance with dignified strength. For example, a brief, darkly-tinged idea in G-minor opens the Symphony, but this inwardness quickly gives way to bird-like flute figures which in turn lead to the main theme given in cellos. Extreme contrasts then mark the entire first movement process, which includes a return of the introductory theme.



Antonín Dvořák

The second movement is a magical place wherein a highly *misterioso* pictorialism is alternated with the most gracious, open-faced spring-time ambience imaginable.

Insinuating, minor-keyed, waltzy-folkishness is companioned by charming, major-keyed simplicity in a third movement that changes metrical gears for a rousing coda in duple time. A trumpet fanfare opening the last movement seems about to introduce a festive scene, and indeed it does, but not until the main theme is given first in a stately manner by the cellos. This warm, burnished melody is eventually transformed into a boisterous Bohemian dervish, which in turn gives way to minor-keyed, heel-flinging folkishness. The main theme, in both its pensive and dashing versions, returns, and then there is a fiery, Tchaikovskian close to a Symphony in which Dvořák's love of nature and his country shines through so abundantly that the work could easily be subtitled *The Slavonic*.

# Los Angeles Philharmonic

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Orchestra W-ZZ	80.00	110.00	70.00	70.00	55.00
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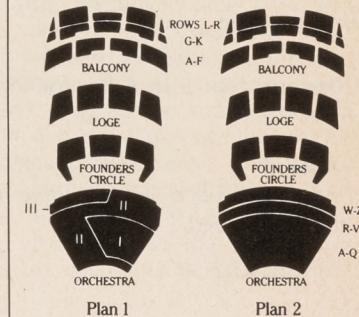
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# Los Angeles Philharmonic

Thursday, September 6, 1984, 8:30

**SIR CHARLES GROVES**, Conductor  
☆**CRISTINA ORTIZ**, Pianist

## LUDWIG VAN BEETHOVEN

\*Symphony No. 6 in F (*Pastoral*), Op. 68 (1808)

Allegro ma non troppo  
(Awakening of cheerful feelings on arriving in the country)  
Andante molto moto (Scene by the brook)  
Allegro (Merry gathering of country folk), *leading into*  
Allegro (Thunderstorm; tempest), *leading into*  
Allegretto (Shepherd's song: Happy, thankful feelings after the storm)

## Intermission

◦Concerto No. 5 in E flat for Piano and Orchestra (*Emperor*), Op. 73  
(1809)

Allegro  
Adagio un poco moto, *leading into*  
Rondo: Allegro

MISS ORTIZ

Overture, *Leonore No. 3*, Op. 72b (1806)

☆**The Winning Season:** Cristina Ortiz, Winner Van Cliburn Competition, 1969; Sixth National Piano Contest in Rio de Janeiro; International Piano Contest in Bucharest, 1966 and 1967.

\*Recorded by the Los Angeles Philharmonic, Carlo Maria Giulini conducting, on Deutsche Grammophon (2531-266).

◦Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, Alicia de Larrocha, pianist, on London Records (CS-7121).

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Ed Whitting is chief piano technician for the Los Angeles Philharmonic

NOTES BY ORRIN HOWARD

## LUDWIG VAN BEETHOVEN (1770-1827)

### Symphony No. 6 in F ("Pastoral"), Op. 68

Beethoven's role in the shaping of 19th century musical thought has long been acknowledged for what it was: Primal. The history of European music is unthinkable without the liberating force of the musician rightly called by author Robert Haven Schauffler, "the man who freed music." But blame not Beethoven if the freedoms he won through magnificent labors were stretched to the point of abuse by subsequent composers.

For example, in tracing the evolving style of 19th century music, it is entirely legitimate to cite Beethoven's *Pastoral* Symphony, written in 1808, as the grandfather of the extravagantly descriptive tone poems of the later 1800's. Yet it is almost certain that Beethoven would have disavowed the relationship had he been able to know the lengths to which Strauss and others went in musical storytelling. It was not his idea to put precise sign posts throughout any work, including the *Pastoral* Symphony, for then, he felt, the listener could not give free rein to his own imagination.

Beethoven was, in fact, convinced that "all painting in instrumental music, if pushed too far, is a failure." Yet, while he gave only the barest verbal outline of his intentions in the form of titles to the Symphony's movements, he ended by incorporating into the work irrefutably specific tone pictures. After all, no one can make himself believe that the flute, oboe and clarinet in the second movement's coda are doing anything other than imitating, respectively, the nightingale, quail and cuckoo. Or doubt that a country band is playing in the third movement, and that the players and countryfolk are routed by a sensationalistic realistic thunder and lightning storm. No, Beethoven's profound love of nature manifested itself in music that is in some parts, truly enough, merely suggestive of an atmosphere, whereas in others is indisputably descriptive.

The Symphony was premiered on December 22, 1808, on the same program with three other Beethoven works being heard for the first time — the Fifth Symphony, the Fourth Piano Concerto and the Choral Fantasy.

**I. Awakening of cheerful feelings on arriving in the country.** The simplest of melodies in the violins takes us right into a pastoral setting, and there we stay for a movement that exults in bucolic naïveté and easy charm. In the words of Berlioz, "Ravishing phrases caress one's ears deliciously, like perfumed morning breezes . . ." Beethoven is content to dwell with loving affection on basic

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musical materials, sometimes with astonishing repetitiveness, as when in the development section the main theme's second measure is swept along again and again.

**II. Scene by the brook.** The country idyll is borne by a smoothly flowing accompaniment. Beethoven meditates, nature murmurs, and finally nightingale, quail and cuckoo add their voices.

**III. Merry gathering of country folk.** The rustic festivities begin softly and gain in intensity. Midway, some bumpkin musicians, first oboe, then clarinet, then horn, play a tune they can't seem to get out with the right rhythm, with an accompaniment (bassoon) that only barely finds the three right notes at the right time. The gay proceedings continue until the weather interrupts with

**IV. Thunderstorm; tempest.** Beethoven catches the ominous quiet before a storm, then, after the first raindrops, the elements rage. Basses groan, flutes and piccolo whistle, trombones tremble and timpani vibrate. What pictorialism! Who has ever made a better storm? Finally, the holocaust is spent and there is a

**V. Shepherd's song. Happy, thankful feelings after the storm.** First clarinet, then horn, pipe the song of thanksgiving. The movement then proceeds on a course of surging joy in the bounty of nature.

### Concerto No. 5 in E flat for Piano and Orchestra, Op. 73 ("Emperor")

It was to be expected that a composer of Beethoven's resources and imagination would stretch the boundaries of the musical forms he inherited from Haydn and Mozart — including the concerto — to accommodate his giant's vision. Even so, who'd have thought a piano concerto to have such vast scope, to have so much blood? Certainly not those in the Leipzig audience in 1811, nor their Viennese counterparts in 1812, who, respectively, heard the first performances of Beethoven's Fifth Concerto. What an astonishment the bravura, cadenza-like opening must have been; concerto entertainment had never been like this. With bold defiance of convention, Beethoven begins with a single *fortissimo* chord from the full orchestra which draws a torrent of arpeggios, trills, scales and octaves from the unaccompanied soloist; this procedure is repeated two times before the orchestra alone embarks on an exposition of the movement's main materials. In the Fourth Concerto (1806), with its quiet, short, piano solo opening, Beethoven had gently broken Mozart's and his own concerto tradition. But clearly the *Emperor's* intentions are to shatter gracious concerto formalism once and for all, to expand the medium's scope to *Eroica*-like proportions (the *Emperor* and

the Third Symphony are, perhaps symbolically, in the same E-flat key), and to enlarge the solo instrument's capacity for musico-pianistic grandeur.

All this the Concerto achieves handsomely, and Beethoven's accomplishment is the more impressive when we consider that the work was not meant as a solo vehicle for himself as the first four concertos had been. Neither in the Leipzig premiere nor in the first performance in Vienna was Beethoven at the keyboard; in the latter city his student, Carl Czerny, was entrusted with the solo part. In fact, the composer was not known ever to have played the *Emperor* in public. Nor did he affix the title to the piece, although heaven knows it is eminently appropriate for a work with the heroic power of the outer movements and the exalted devoutness of the slow movement.



Fanciful drawing of Beethoven composing the *Pastoral Symphony*

The Concerto is not, of course, all extroverted athleticism even in the fast movements. The first movement, which begins with such thrust, has a secondary theme in minor that exudes an aura of gentle poignance. This melody occurs with great effectiveness in the cadenza, a section which, before the *Emperor*, was left open for the impromptu virtuosity of the soloist. In this Concerto it is notated by Beethoven to the last detail; the composer wanted no extemporizing here and left specific instructions as to his desire (command).

The *Adagio* second movement is a place of exalted expressiveness (the first theme in the distant key of B-major, introduced by muted violins) and pensive meditativeness (the piano's initial theme). Beethoven's vision here is of infinity and, reflecting that limitless gaze, the music cannot be brought to a complete end, or cadence. In a manner similar to the one he employed in his Violin Concerto, a final cadence is averted, and instead, the piano presents a new idea in reticent tones, pauses, then plunges into a bold transformation of that new idea to initiate the dynamic *finale*. With its all but unavoidably percussive chordal melody reaching high into the treble, and its widespread accompaniment (the latter destined to become a Chopin trademark), this main theme is one of Beethoven's knottiest keyboard inventions. In the course of the movement it reappears five times, though not each time in the same key, nor, importantly, with the original bravura.

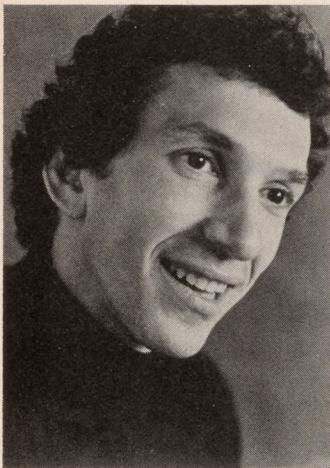
In contrast to the Jovian character of so much of the *finale*, there are two simple, gentle, ebullient themes, each, in keeping with its Classical nature, having as accompaniment the late 18th century's much-used (and abused) Alberti bass. The movement unfolds with enormous urgency, but just before the bolt to the finish, Beethoven pulls back and conjures one of the Concerto's most dramatic moments as piano and timpani, the latter on a dotted-then-even rhythm introduced early in the movement, are united in a hushed passage that throbs with pregnant expectancy. The explosion of pent-up energy that follows is as much a relief as it is exhilarating, a brilliant conclusion to the piano concerto gospel according to Beethoven.

### Overture, "Leonore" No. 3, Op. 72b

Beethoven wrote only one opera, *Fidelio*. Originally called *Leonore*, or *Conjugal Love*, the title of the play by Jean Nicolas Bouilly from which Josef Sonnleithner derived the original libretto, the opera gave the composer as much anguish over a period of at least ten years as several operas might be expected to. In attempting to get it right, Beethoven revised the body of the opera twice, along with which were two libretto revisions, the first by Stefan von Breunung, the second by Georg Friedrich Treitschke. In light of Beethoven's orchestral strength, one would have thought the opera's overture to have been the easiest thing for the composer to dispatch. But this was not so, and when one considers the scope of Beethoven's symphonic thinking, it is not really surprising that he over-composed the opera's prelude when he wrote the breathtakingly dramatic orchestral work designated as the *Leonore* Overture No. 3. Not only is this piece

Continued on page 16

# NEXT WEEK AT HOLLYWOOD BOWL



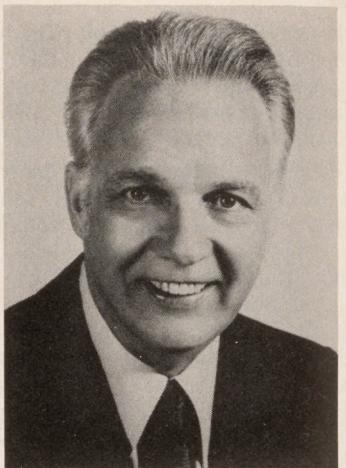
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Angel Romero



Lionel Hampton



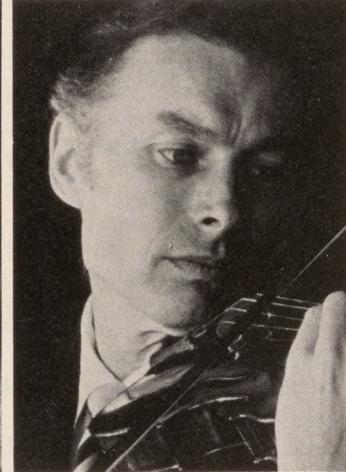
Bob Crosby



John Williams



Garrick Ohlsson



Sidney Weiss

Our calendars may indicate that summer is waning, but magical, romantic evenings under balmy Southland skies are still in full force at the Bowl, making September one of the most delightful times of the year for Angelenos.

One musician who has demonstrated his expertise in taking full advantage of the al fresco ambiance is guitarist ANGEL ROMERO, who played the *Concierto de Aranquez* by Joaquin Rodrigo for the first time in the U.S. at the Hollywood Bowl in 1964 ("Angel inspired unreserved admiration for his disciplined, incisive rhythm, his authority, surety and taste and the manner in which he projected fragile tones in one of the world's largest amphitheatres" *Los Angeles Times*). On Tuesday (September 11) he returns to the site of that success to premiere a guitar concerto by a composer who has become particularly well-known for his work in films and television, Lalo Schifrin. Mr. Romero, who has won over Bowl audiences on many occasions since his auspicious Philharmonic debut at the age of 18, will pair the Schifrin Concerto with the *Concierto de Aranquez*.

HB-12

juez for a double treat of guitar virtuosity. On the podium, the Philharmonic's much-admired assistant conductor, NEAL STULBERG, will lead the musicians in two especially popular orchestra selections, Ravel's *Bolero* and Three Dances from Falla's *The Three-Cornered Hat*.

Swinging jazz bands take over on Wednesday, when *Jazz at the Bowl* stars two great musician/bandleaders and their ensembles — "King of the Vibes" LIONEL HAMPTON and his BIG BAND and the incomparable BOB CROSBY and his BOBCATS.

JOHN WILLIAMS, one of the most celebrated composers of our day, and a popular podium personality as well, returns to the Bowl to lead the Philharmonic's concerts on Thursday and Friday/Saturday. In his Thursday outing, Mr. Williams will collaborate with the prize-winning American pianist GARRICK OHLSSON ("a pianist of major stature," *Pittsburgh Press*) in the dazzling, virtuosic Piano Concerto No. 3 of Prokofiev. The Concerto will be in brilliant Russian company: Glinka's *Ruslan and Ludmilla* Overture and two works by Borodin —

Symphony No. 2, and Polovtsian Dances from *Prince Igor*.

Over the years, composers like Leonard Bernstein, Richard Rodgers and, of course, John Williams, have created some of the most popular music of this century for productions on the stage and/or screen. And entertainers like Judy Garland have made many of these tunes so memorable that they exist in a realm all their own. It is these legendary musical moments that provide the basis for next weekend's program with Mr. Williams and the Philharmonic: from Bernstein's incomparable *West Side Story* to the current stage hit *La Cage aux Folles*; a special tribute to Judy Garland; and two of Williams' own most recent compositions, the moving *Olympic Fanfare and Theme* that became so familiar to us all during the Summer Games, and excerpts from his exciting score for *Indiana Jones and the Temple of Doom*. The Orchestra's distinguished concertmaster, SIDNEY WEISS, will be the featured soloist at these concerts in the dazzling *Carmen Fantasy* by Sarasate.



# Los Angeles Philharmonic

**Friday and Saturday, September 7 and 8, 1984, 8:30**

☆**HENRY MANCINI**, Conductor and Pianist

**MANCINI** They're Off (from *The Great Race*)  
Baby Elephant Walk  
Four Television Themes:  
*Hotel; Newhart; Ripley's Believe It or Not; Remington Steele*

**CARMICHAEL** Hoagy *Georgia on My Mind; Up a Lazy River; Stardust*

## MANCINI Spanish Trumpet

## CECIL WELCH

### Music from *The Thorn Birds*

*The Thorn Birds Theme; Arrival at the Vatican;*  
*Maggie's Theme: It's Shearing You're Hearing*

## Intermission

**MANCINI** Charade

**MANCINI/  
BRICUSSE** Finale from *Victor/Victoria*  
*The Shady Dame from Seville; Crazy World; You and Me;  
Le Jazz Hot!*

**ROTA** Music by Nino Rota  
*Love Theme from Romeo and Juliet; Drink More Milk;  
La Strada; Amarcord; The Godfather*

**MANCINI** Oklahoma Crude  
MICHAEL NUTT

## MANCINI The Pink Panther

DON MENZEL

MANCINI Peter Gunn

**MANCINI** Ballads by Mancini  
*Two for the Road* /

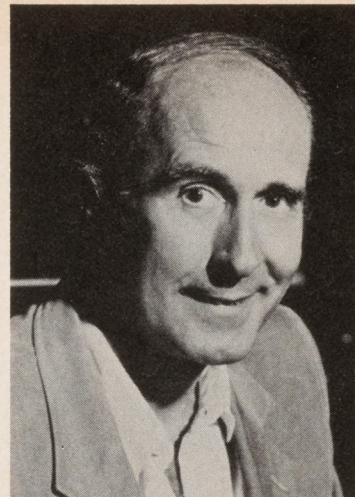
THE FOR THE ROAD, 1944-1955; / Dear Heart, / Sweetheart Tree; Days of Wine and Roses; Moon River

All music arranged by Mr. Mancini

**The Winning Season:** Henry Mancini, Winner four Academy Awards, 20 Grammy Awards, an Emmy, a Golden Globe Award.

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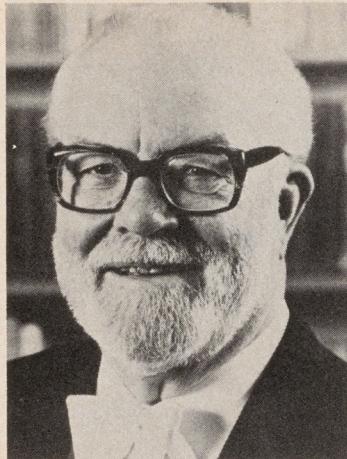
In April of this year, **HENRY MANCINI**, who has long been regarded by his peers and music critics as one of the giants of the popular music field, won official recognition of that status when he was inducted into the Songwriters Hall of Fame. During his long and distinguished career, Mr. Mancini has been honored by the Academy of Motion Picture Arts and Sciences with 15 Academy Award nominations and four Oscars. He has won an unprecedented 20 Grammy Awards as well as an Emmy and the Hollywood Foreign Press Association's Golden Globe, has six Gold Albums to his credit, and has been the recipient of virtually every other honor the entertainment industry can bestow.

Mr. Mancini was born in Cleveland, Ohio, on April 16, 1924 and studied flute and piano as a child. At 18 he enrolled in New York's Juilliard School of Music. In 1945, after his discharge from the Air Force, he became a pianist-arranger with the Glenn Miller-Tex Beneke Orchestra, then in 1952 moved to the Universal-International Studios' music department where he contributed to over 100 films. After leaving Universal, he was signed by producer-director Blake Edwards to score the *Peter Gunn* television series; that score won Mr. Mancini an Emmy.

Among his many notable film scores are those for *Breakfast at Tiffany's*, *Days of Wine and Roses*, *Hatari*, *Charade*, and *The Pink Panther*. More recent film assignments include scores for the box office sensation, "10," *Mommie Dearest*, *S.O.B.*, *Victor/Victoria* and the television mini-series *The Thorn Birds*.

Mr. Mancini has toured throughout the United States, Canada, Israel, Japan, Brazil, England, Australia, New Zealand and Germany. He has appeared as guest conductor and performed with leading symphony orchestras in the United States and around the world, including the Cleveland Orchestra, Los Angeles Philharmonic, Pittsburgh and San Francisco Symphonies and the Royal Philharmonic Orchestra in London.

## ABOUT THE ARTISTS



The internationally acclaimed British conductor **SIR CHARLES GROVES** made his debut with the Los Angeles Philharmonic in March 1983 when he very graciously substituted for an ailing Carlo Maria Giulini. This summer he is appearing for the first time at the Hollywood Bowl, and is scheduled to return to the Orchestra's Music Center podium in March 1985.

The distinguished maestro appears regularly with the major British orchestras, including all five London orchestras and, since 1967, he has served as associate principal conductor of the Royal Philharmonic Orchestra. He also conducts the Welsh National Opera and English National Opera, and is a favorite at major festivals in Edinburgh, Warsaw and London. In 1977 he became music director of the English National Opera, a post he relinquished in 1980 to devote more time to opera and symphonic engagements abroad as well as in England.

Sir Charles is well known for his encouragement of young artists and conductors, as well as for his programming of adventurous and contemporary music, and has been responsible for premiere performances of many operatic and orchestral works. He is credited with having been the first British conductor to program the complete cycle of Mahler symphonies.

He made his U.S. debut in 1977 as guest conductor of the Houston Symphony to the acclaim of press and public alike.

Sir Charles Groves was born in London and spent his early years as a chorister at St. Paul's Cathedral. As a young pianist, organist and conductor of exceptional abilities, he accompanied Toscanini's choral rehearsals for the BBC while still a student at the Royal College of Music. In 1968 and again in 1978, Sir Charles was voted Conductor of the Year by the Composer's Guild. He has received an honorary Doctorate in Music from Liverpool University (1970) and was knighted in the 1973 New Year's Honours List.

HB-14



The distinguished American cellist **RONALD LEONARD** has been highly praised for his playing in the Los Angeles Philharmonic's first chair position, which he has occupied since 1975, as well as for his many solo performances. He has appeared as soloist with many American orchestras, among them the Cleveland Orchestra, Rochester Philharmonic, Pasadena Symphony and Rhode Island Philharmonic.

He is also a critically acclaimed chamber music performer whose activities in that area have earned him a place among America's top-ranking artists. In addition, he has been heard as a recitalist throughout the country.

Mr. Leonard made an unexpected debut as soloist with the Philharmonic at the opening concerts of the 1975-76 season, substituting for the late Gregor Piatigorsky. He received enthusiastic acclaim for his performance of the Elgar Concerto, immediately and firmly establishing himself in the musical community. Subsequent performances with the Philharmonic have included concertos by Dvořák, Saint-Saëns, Shostakovich, Brahms (Double), Barber and Beethoven (Triple), and also the U.S. premiere of Luciano Berio's *Il Ritorno degli Snovidenia*. On the Philharmonic's European tour in May 1983, he played the Brahms Double Concerto in Copenhagen with concertmaster Sidney Weiss.

Mr. Leonard came to Los Angeles from the Eastman School of Music in Rochester, New York, where he was professor of cello. A graduate of Philadelphia's Curtis Institute of Music, he was a member of the Cleveland Orchestra before joining the Rochester Philharmonic as principal cellist (1957-66).

The Rhode Island-born musician has also performed at the Spoleto (Italy) Festival of Two Worlds, has been principal cellist of the Casals Festival Orchestra in Puerto Rico, and is an artist/faculty member at the annual Aspen Music Festival in Colorado and the New College Music Festival in Sarasota, Florida.



Pianist **CRISTINA ORTIZ**, who in 1969 at the age of 19 became the youngest artist and the first woman to win the Van Cliburn Competition, made her Los Angeles Philharmonic debut at Hollywood Bowl in 1979 playing Falla's *Nights in the Gardens of Spain* and Rachmaninov's *Paganini Rhapsody*. She has since returned to perform at the 1980 Tchaikovsky Spectacular and the 1982 Fireworks Pops Finale concerts.

The Brazilian-born artist entered the Brazilian Conservatory when she was eight and made her debut with the Brazilian Symphony three years later. By the age of 15 she had won twenty national prizes, the most notable of which was the Sixth National Piano Contest in Rio de Janeiro, entitling her to a fellowship in Paris with Magda Tagliaferro; in both 1966 and 1967 she took first prize at the International Piano Contest in Bucharest.

Miss Ortiz gave her New York and Washington, D.C. recital debuts in 1970, after which she continued her studies for two years with Rudolf Serkin. During the last few seasons she has played with many of the leading orchestras of the world, including the Amsterdam Concertgebouw, NDR Symphony of Hamburg, the London Philharmonia, London Philharmonic, London Symphony, Royal Philharmonic, English Chamber Orchestra and the NHK Symphony of Japan; in the United States, in addition to performing with the Los Angeles Philharmonic, she has played with the orchestras of Cleveland, Chicago, Houston, Pittsburgh, San Francisco and Washington, D.C. She has also toured Japan and New Zealand three times each and plays extensively in Brazil and Argentina.



## The Hollywood Bowl Museum

Visitors numbering in the thousands have already enjoyed the new and fascinating addition to our world-famed concert center, the Hollywood Bowl Museum, which is located adjacent to the Patio Restaurant on Peppertree Lane.

Formerly the site of the Philharmonic's Season Tickets Office, the beautifully remodeled building houses memorabilia relating to the more than 60 years of entertainment history that have made the Bowl a landmark in Southern California, known throughout the world. Included in the exhibit are scale models of the Hollywood Bowl shells designed by Lloyd Wright in 1927 and 1928, the brilliant costumes from the original productions of Stravinsky's ballets *The Firebird* and *The Rite of Spring*, and numerous photographs, drawings and blueprints. In addition, a fascinating 20-minute film traces the Bowl's history from 1922 to the present and special listening booths and tapes are available for persons wishing to listen to memorable Bowl performances.

A Gift Shop offers a selection of

books, records and tapes, jewelry by designer Michael Bayes, and posters, post cards and stationery. (See details next column.)

The Hollywood Bowl Museum project was spearheaded by County Supervisor Ed Edelman and is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the Santa Monica Mountains Conservancy. The architectural designer for the re-conversion of the Museum building was Elsa Leviseur/Tanzmann Associates. The display and exhibit design was executed by Joseph Brubaker, in coordination with Ms. Leviseur. Dr. Naima Prevots-Wallen is the director/curator of the Museum.

The Hollywood Bowl Museum is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during Summer Festival 84 (through September 22). During the remainder of the year, the Museum hours will be 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is free.

## The Museum Gift Shop

If you want a special memento of your Hollywood Bowl experience, or an unique gift for a music-loving friend, the Gift Shop in the new Hollywood Bowl Museum holds a variety of attractive possibilities. Many interesting and unusual or hard-to-find items are available for purchase in the shop, which is located just inside the entrance to the Museum.

Some of the lovely gift items on sale this summer include:

Stationery and postcards displaying graphics from historic Hollywood Bowl performances. The black and white reproductions of photos or program covers survey the glittering history of the Bowl: a picture dated from 1921 of one of the first concerts ever to take place at the Bowl; photos of performances by Vera Fokina and of the Norma Gould dancers, both from the 1929 season; a view of the large crowd that gathered at the Bowl to hear Franklin Delano Roosevelt in 1932; and a picture of the famous "Golden Bowl" that was used to collect donations from patrons in the early years.

A number of posters have been produced for sale at the Gift Shop. These include a reproduction of an unusual program cover from 1927, a cartoon/sketch by Spanish artist De Bru from a book entitled *Hollywood Bowlsheviks*, and a drawing of a costume from the famous 1937 production by Lester Horton of Stravinsky's ballet, *The Rite of Spring*.

The original handcrafted jewelry and ceramics in the shop's collection make especially memorable gifts. The jewelry has been created by Michael Bayes, a well-known Los Angeles artist who has designed a collection of silver pins, earrings and necklaces. Ceramic wall-hangings depicting the Hollywood Bowl, by another Los Angeles artist, Luci Blake-Elahi, are on exhibit and available for purchase at the Museum.



*Rite of Spring at Hollywood Bowl, 1937*

Books on music, dance, architecture, as well as on Hollywood and Los Angeles history are also available at the Gift Shop. Of particular interest are many titles that are difficult to obtain elsewhere; in addition, the shop carries a number of reasonably priced paper-back editions.

Continued from page 11

too massive and symphonically powerful even for *Fidelio*'s heroic theme, but it is manifestly inappropriate music with which to ring up the curtain on the homely opening scene between the opera's ingenue and her oafish boyfriend. So much for the infallible judgment of genius.

The first Viennese production of the opera in 1805, which used another overture — *Leonore* No. 2 — was withdrawn, a failure after three performances.



Scene from *Fidelio*

(The composer apparently had already discarded a *Leonore* No. 1.) The following year, even while attempting to simplify the opera and its overture, Beethoven, in writing the latter, abandoned himself to an unquenchable surge of creative energy. Maintaining the thematic materials of No. 2 — Florestan's air *In des Lebens Frühlingstagen*, enters by the ninth bar of the introduction; the opening melody of the *Allegro* is identical; and the trumpet call of liberation that occurs at the opera's denouement is intact — Beethoven not only did not eliminate No. 2's unoperatic grandeur, he heightened them. The 1806 *Fidelio* performances numbered only two. In 1814, for a more extensive revision of the opera, the composer, seeing the error of his overture ways, wrote a terse, thus more reasonable, orchestral prelude. This one, known as the *Fidelio* Overture, worked, and is the one generally used.

However, the story is not over. *Fidelio* does indeed very often harbor *Leonore* No. 3, but not at its beginning; rather, it is, at the conductor's discretion, inserted between the first and second scenes of act two. This tradition does not meet with unanimous approval: there are those who prefer their symphonic music in the concert hall, not in the opera house.

HB-16

## 1985 FESTIVAL FLY-AWAY AND DRIVE-AWAY

The International Committee of the Los Angeles Philharmonic and the Philharmonic Affiliates present the fourteenth annual Festival Fly-Away.

The Grand Prize in this year's drawing is a 1985 Isuzu Impulse, courtesy of American Isuzu Motors Inc.

The First Prize is a trip for two to Japan, including round-trip executive class airfare courtesy of Japan Airlines and a week's hotel accommodations at the Akasaka Prince Hotel in Tokyo, courtesy of Prince Hotels Inc. The winner will also receive a three-piece set of Gucci luggage.

Additional prizes include a Sony Trinitron Color Television and Sony Audio Products courtesy of Sony Manufacturing Company of America, a box for four at the Hollywood Bowl for the Virtuoso Series during Summer Festival 1985, and two season tickets for the Celebrity Series at the Dorothy Chandler Pavilion, 1985/86 season.

In the past, prize winners have visited Norway, Munich, Vienna, Rome, Amsterdam, Israel, Mexico, London, Paris, Singapore and Greece. The 1984 winner of a trip to Italy was Nancy Hicks of Pacific Palisades. Mr. & Mrs. Elliot Wyner of Venice won the second prize cruise to Acapulco. The Hollywood Bowl Box was won by Mr. & Mrs. Robert Ulis of Covina, and Mr. M. Milenski of Long Beach received the Celebrity Series tickets.

This year's drawing will be held at the Philharmonic Affiliates' Spring Conference in May 1985. Gertilda Voss Conti is the 1985 Fly-Away Chairman. Tickets may be obtained for a donation of \$1.00 each from any Philharmonic Affiliate member, at all Philharmonic concerts or from the Volunteer Cottage at the Hollywood Bowl, (213) 850-2165. Tickets are non-refundable and non-redeemable.

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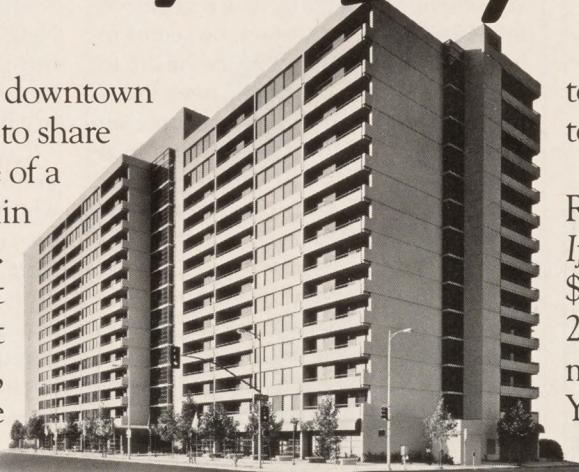
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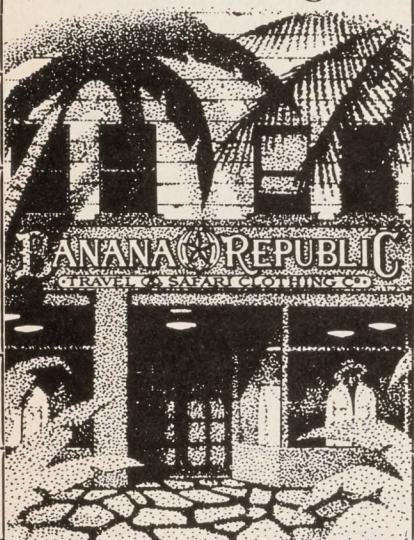
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# NEW YORK REPORT

by DALE HARRIS



### ICE CURRY

In the eight years since John Curry, at the age of 27, won the European, World and Olympic gold medals for men's figure skating, there has been a significant change in the meaning of the term "ice show." Or, at any rate, an enlargement of its meaning such as no one could have foreseen ten years ago. For, while there are still plenty of skating shows around in which the stars do little more than try to exceed the speed of light, and the supporting cast spends most of its time in Bugs Bunny suits, there now exists in addition—and all because of Curry—a wholly different conception of what performing on ice can be.

From the very beginning of Curry's involvement with skating, which occurred in 1956 when he was seven, he seems to have been inspired less by the desire to win than to excel, less by the need to become a champion than to become an artist. In 1976, shortly after his triumph at the Winter Olympics, Curry (now back in his native Britain) created a show called *Theatre of Skating*, which played for two seasons in London and Birmingham. The whole point of the show was Curry's conviction that skating can be more than competition athletics, that by emphasizing the beauty and excitement inherent in it, it could aspire to the con-

dition of art.

For this new approach to skating, he discovered with gratification, there was a huge public waiting. In 1978-79, under the title *Ice Dancing*, he presented new versions of the British shows in New York, first at the Felt Forum, and then for an extended season at the Minskoff Theatre on Broadway. But though *Ice Dancing* was a hit with both press and public from the word go, its expenses were so great that it had to close prematurely. At the same time, Curry found the organizational problems too enormous for him to be able to plan with any assurance for future shows. A practical man, he went back to London to study at the Royal Academy of Dramatic Art, played Puck in *A Midsummer Night's Dream* with the New Shakespeare Company, and, returning to the United States, a featured role, requiring both acting and dancing, in a Broadway revival of *Brigadoon*.

Curry's reversion to skating came about through public television, for which he was invited to create and appear in two ice shows: first, *Peter and the Wolf* and, afterwards, *The Snow Queen*. Both programs were enthusiastically received, the latter, indeed, being nominated for an Emmy. As a result of the encouragement he derived from these experiences, Curry decided to investi-

John Curry, with members of his company, in Vail, Colorado



gate the possibility of once again putting together a show devoted to ice dancing—this time, however, based not on an ad hoc management and a group of skaters brought together especially for the occasion, but on the kind of permanent structure, with facilities for training and rehearsal, that lies behind any first-rate dance troupe. His aim, newly defined, was to create a genuine company, rather than merely assemble a number of performers, and to give it a repertoire of works that could be offered with live music in a concert setting.

Quickly the idea found backers. Based in Vail, Colorado, the John Curry Skating Company, supported by a carefully structured organization, which has recently applied for non-profit status, consists of 16 full-time skaters (supplemented on occasion by five guest artists), a music director-cum-conductor, a company pianist, two ice engineers and a skating teacher. In Vail the company has its own ice rink, as well as facilities for the athletic warm-up and ballet barre with which each member's day begins. None of these ideas comes as a surprise when one remembers that Curry originally wanted to be a dancer, and that the greatest influence upon his work was not a champion skater but the Royal Ballet.

In January of this year, the John Curry Skating Company made its official debut with great success in Tokyo, giving three performances in the huge Yoyogi Stadium, accompanied by the New Japan Philharmonic. After an appearance in Hawaii, Curry took his troupe to the vast Royal Albert Hall in London, where, once again, it proved tremendously successful. The next step, and by far the most important for the company's future, was a season in New York, the place where, like it or not, reputations are still made more decisively than anywhere else.

By deciding to appear, not in an arena like Madison Square Garden, but at the Metropolitan Opera House, Curry ensured that his company, whether well received or not, would at least be approached by the public in the right spirit. For, though in its time it has played host to some enterprises of questionable artistic value, the Met is still able to confer upon those who play there the cachet of distinction. Even the appearance at the house's second centennial gala last spring of Placido Domingo and John Denver, who joined forces to sing, through microphones, the latter's "Perhaps Love," has not been able to inflict more than momentary damage to its reputation.

Though many thought the Met was

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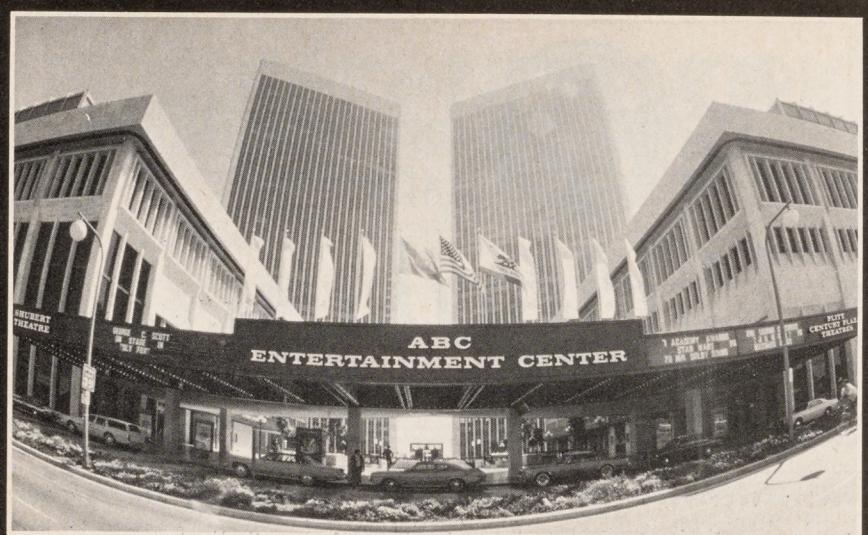
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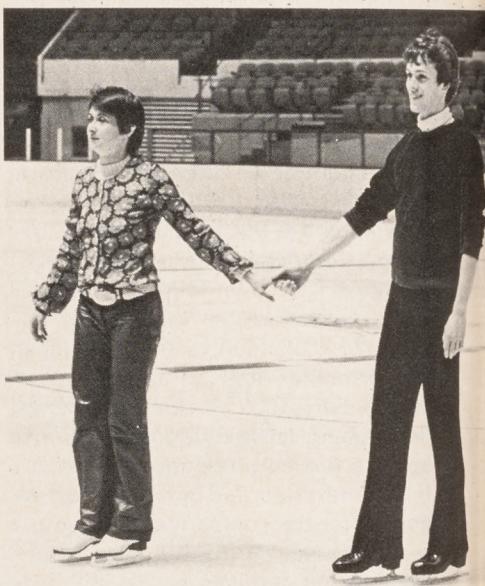
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taking a decided risk in not merely booking the Curry Company but presenting it, and thus taking all the financial risk, the engagement has proved the skeptics wrong. Every one of the company's eight performances was sold out. Moreover, a whole new crossover audience seems to have come into being as a result of the engagement. Because the Met is usually given over to ballet during the summer months, the audience consisted in part of dance fans and in part of skating fans—as a glance at the different types of clothing quickly revealed.

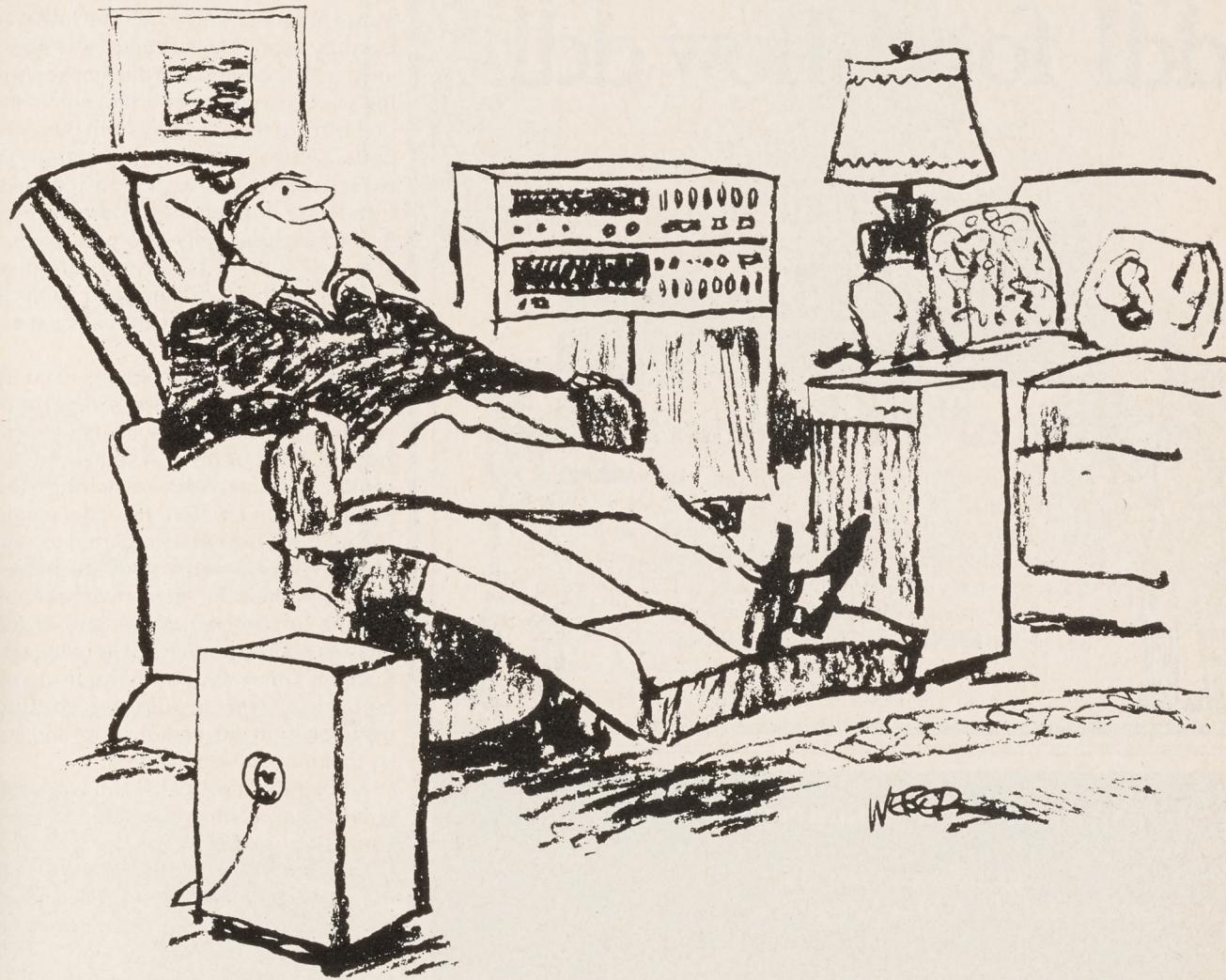
For a moment it looked as if the enterprise was going to be beset by technical problems, when it was found that insufficient time had been allowed for icing the huge stage—some 8,000 square feet in extent. Though as a consequence the premiere had to be postponed for a night, the public seemed undisturbed by the change, and an extra performance was added at the end of the scheduled, eight-performance run.



Twyla Tharp and John Curry

For me, the most impressive thing about the two programs offered by the Curry Company was their sheer enjoyability. About the first Curry show in 1978-79 there was an air of uncertainty—no doubt, because of Curry's desire to transform ice skating into a new and serious performance medium. Some of the works on that occasion tried so hard to achieve seriousness that the results were less artistic than arty. This time round, there was much less *kitsch*.

At the Met it was interesting to observe that the least successful numbers on the program were created not by the ballet and modern dance choreographers whom Curry has once again enlisted in the cause of skating, but by



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those who perform on ice; in a dance of her own devising called *Blessed Spirit* and set to the sublime "Dance of the Blessed Spirits" from Gluck's *Orfeo*, Patricia Dodd turned multiple pirouettes at a furious rate; and in a piece by Curry himself called *Butterfly*, the brilliant Dorothy Hamill (who appears as guest artist with the company) did more or less the same to a glutinous arrangement for orchestra of the love duet from Puccini's opera. I also question the attempt to present narrative works on ice—like Jean-Pierre Bonnefous' *La Valse*, with its Balanchinesque story line of a maiden at a ball stalked by a representative of death. For my money such subjects are ill-suited for treatment as ice spectacles.

Happily, the overwhelming majority of the numbers in Curry's repertoire avoided the dangers of such inappropriateness. Most of them accepted the essential characteristics of skating—the freedom from traction, the exhilarating speed, the lyrical ease imparted to simple movements of the body in space—and used them for their own sake. By turning to choreographers, and in the main to choreographers of genuine distinction, Curry assured himself of collaborators who would try to find expressivity in the medium itself and not try to impose it from without.

Among the most delightful works offered by the company at the Met were Twyla Tharp's *After All*, set to Albinoni, a holdover from *Ice Dancing*; Jean-Pierre Bonnefous' *Meditation*, to the familiar Massenet piece; Laura Dean's *Burn*, to Jean-Michel Jarre; and, in some ways, the best of all, Peter Martins' *Tango-Tango*, set to a pair of tangos, one by Stravinsky, the other by Niels Gade ("Jalousie"). *Tango-Tango*, another holdover from *Ice Dancing*, teams Curry up with the luscious Jojo Starbuck in a diverting pastiche of ballroom dancing enlivened by comic exaggeration.

But the greatest number of the pieces presented by Curry are his own. Since *Ice Dancing*, Curry has developed into a choreographer of real skill and variety. *Butterfly* notwithstanding, he rarely makes a false move, allowing the grace and virtuosity of skating to speak, often with eloquence, for itself. From the charming *Skaters Waltz* (*Waldteufel*), which he performs with Jojo Starbuck, to the rousing *William Tell* (set to Rossini's overture) for the entire company, Curry demonstrated impressive mastery of space, time and style. Whether ice skating is art or not, in Curry's hands it is certainly among the most enjoyable experiences in today's theatre. □

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James Crook, Pegasus, 1982



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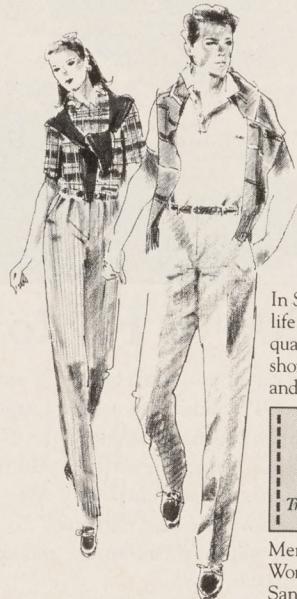
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# FASHION SCENE



by MARY JANE HEWETT

Let's face it, ladies. It's definitely a man's world. If you doubt it just one bit, take a look at what's ahead for fall in female fashions.

Retailers report fashion-wise women are swarming over men's departments, snapping up blazers, ties, fedoras and if the shoes fit, they buy them too.

In New York, Bergdorf's reports that Lauren's \$35 men's knit shirts are big sellers among the ladies, as are \$140 Turnbull & Asser nightshirts, which they belt and wear as dresses. In San Francisco, Macy's California is stocking up on the man-tailored look in both misses and junior sportswear, while Wilkes Bashford is bringing the menswear look over from Europe via Armani and Ferre, but says it plans to soften it with accessories and feminine blouses.

Some men's stores actively are courting their new-found feminine market. Maison d'Amir of Bel-Air contends it has been selling \$600 to \$1,000 suits to

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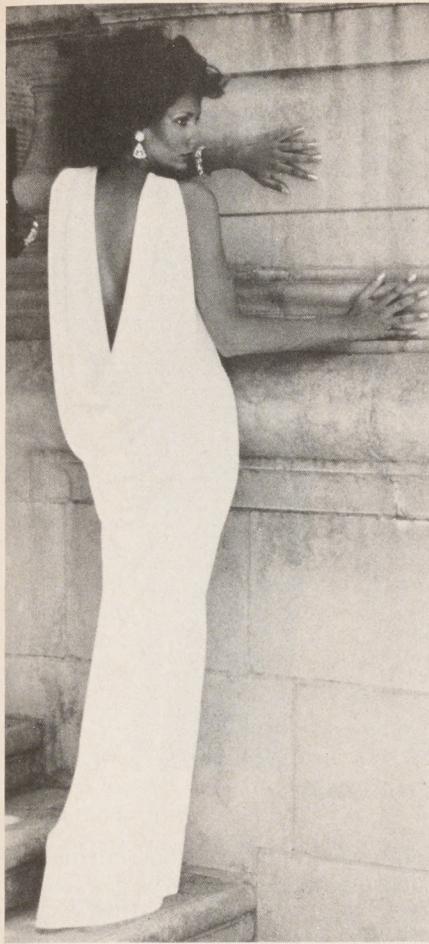
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*Fashions from B. Alan*





women regularly, prompting owner Amir Bahadori to stage a man-tailored fashion show for women recently. He also encourages them to wear the suits loosely and without a blouse or shirt to enhance their femininity.

Saks Fifth Avenue notes that European raincoats are favorite items, as are blouson and unconstructed jackets, men's elasticized pants, T-shirts and dress shirts for summer beachwear. Also on the list are boxer shorts, Panama hats, ties and Oxford shoes from the likes of Armani, Ellis, Guess? jeans, Alexander Julian, Willi Smith and Lauren.

The menswear influence even will follow you into the bedroom, where intimate apparel for late fall shows a decidedly masculine look. Big, boxy robes in oversize trenchcoat shapes, dramatic smoking robes in rich fabrics and clean, pared-down pajamas in double and single-breasted cuts will send you off to dreamland next season. Boxer shorts, tank tops and man-style briefs will carry the banner during the daytime.

• B. Alan, the young designer who introduced his first collection just four years ago, has already gained a reputation for dressing some of the most glamorous ladies in town.

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From B. Alan

adorn some of his creations, but his real talent lies in the attention he gives to the back, working magic with dramatic draping and sultry silhouettes.

Originally headed for a career in costume designs, the Omaha, Neb., native decided he enjoyed creating high fashion for glamorous women instead. They agreed. His clientele includes Lainie Kazan, Grace Robbins, the Gabor family and Jayne Meadows.

B. Alan, whose "appointment-only" studio adorns the pricey Sunset Plaza in West Hollywood, will whip up a little number for under \$2,500 for that very special evening.

• From Italy comes word that you can dump those dark cottons you've been stocking up on. Next summer's colors will favor sorbet shades—very pale or vibrantly hued, according to exhibitors of Italy's top-quality fabrics. New for 1985 are dusty rose, melon sea blue, chartreuse and mint. If that doesn't inspire you, the Italians also are featuring lively prints in modern designs reminiscent of the 1950s. Some other revivals: seersucker, which shows up in striped silk shirtings, and plisse, which makes its statement in clear tints and brights.

• Is polyester coming out of the closet, finally? The Man-Made Fiber Producers Assn., together with the Council of Fashion Designers of America, staged a show recently drawing on the talents of Perry Ellis, Oscar de la Renta, Bill Blass, Norma Kamali, Cathy Hardwick and Mary Mc-

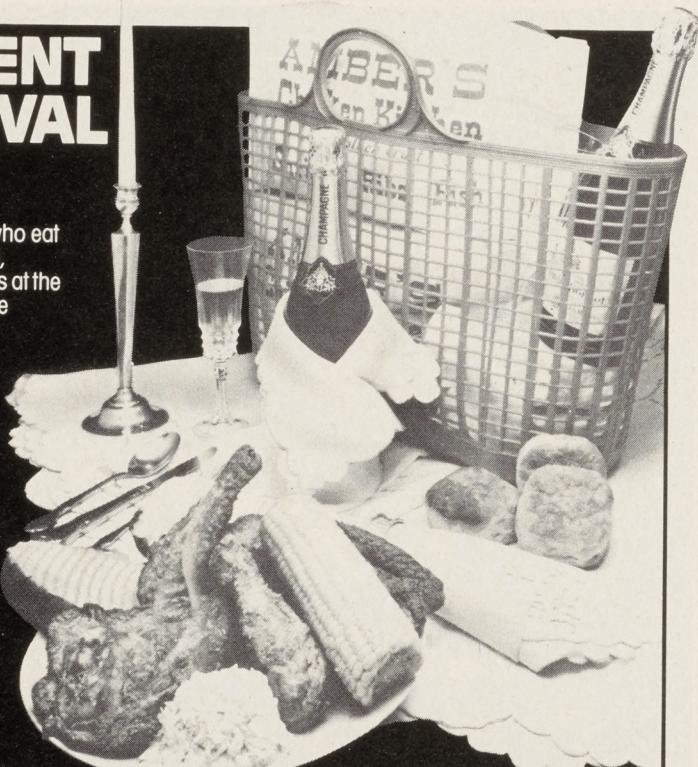
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Fadden, who showed you can work miracles with the fabric, given a little creativity.

• Men, do you realize you spend 3,350 hours (that's 139 days) of your life shaving? So why not do it right? That's the advice from Oscar de la Renta, who offers these tips. Wait 15 minutes after getting up in the morning before shaving because facial skin tends to be slightly puffy upon first awakening, and you'll just have to repeat the process later on in the day.

A steamy shower is helpful to prepare whiskers for the task. Splash on plenty of hot water to soften the shave area. Wash with soap and water before shaving to clear your skin of oils and make the blade more effective. Change blades regularly and keep them wet and clean. Always shave in the direction of the skin's grain. Don't pull or stretch the skin. A simple turn of the head or lift of the chin is adequate.

As you might expect, there is no such thing as a free lunch—so it follows that de la Renta is not giving you all this advice just for fun. He's hoping you'll enhance the procedure with his new Pour Lui Creme Shave Vitale Protein Protection Formula which he is introducing next month. The new product employs Elastin, which, we are told, makes the skin soft and more flexible, and Smooth Muscle Extract, which enhances skin tone, firms and smooths. The creme, says de la Renta, contains no soap, only moisturizers, so skin is left without the taut, burning dryness caused by traditional shaving products.

• There really is a Sister Max behind the label of those elegant beaded beauties gracing such boutiques as Marion Wagner on Sunset Blvd. and high quality stores like Robinson's.

She's a Virginia-native-turned-Buddhist-nun whose guru charged her with the responsibility of 100 children. Why not, she thought, put together the talents of the Moslem and Hindu workers in her adopted New Delhi home with the sumptuous Indian handwoven silk fabrics and beading to raise the money?

Today she runs a \$5 million apparel company based in Berkeley and contracts 3,000 employees in India to create the elaborate designs seen at some of the fanciest bashes in town.

In the works is a line of large size misses dresses called Sister Max Excel, a men's line and a line of embroideries, knits and linens from China, which you can purchase at your favorite emporium in early 1985. Remember, there are 100 children on the other side of the world depending on it. □

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## DINING SCENE



by INGRID WILMOT

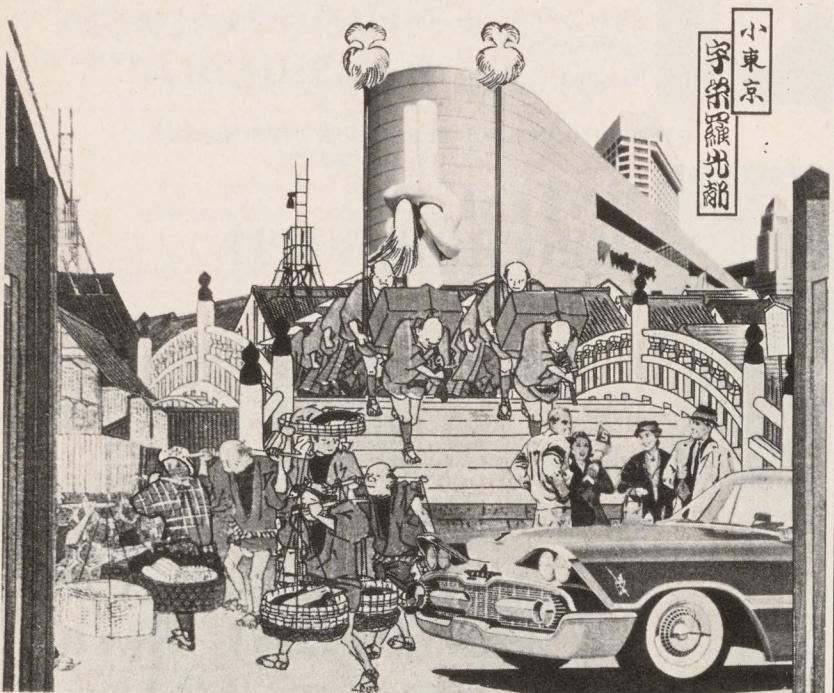
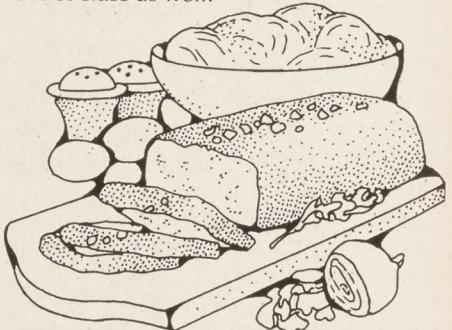
### THE TRENDIES

The golden circle of trendy restaurants shrinks and widens as others open their doors, but this unique trio continues to lure the groupies.

There's no sign in front of MUSE, 7360 Beverly Blvd., 934-4400, which is terribly trendy in itself, but sharp-nosed diners seem to flock in instinctively. It has a modish, free-form look with skylight, exposed wood ceiling, white walls serving as backdrop to changing artwork, soft, greige upholstered banquets and original flower arrangements on pale yellow linen. Lovely.

The menu changes daily and the cuisine defies labeling. It's regional American cooking with California nuances, international influences and hefty prices. It is doubtful anyone would simply order an entree of salmon with chive butter (\$16.50) without trying a blue tortilla salad (\$6.75) before and, perhaps, a homey coconut bread pudding (\$4.75) afterwards, so you see what I mean.

It all sounds irresistible and looks gorgeous, but it's not just another pretty plate. All promises are kept and service is first class as well.

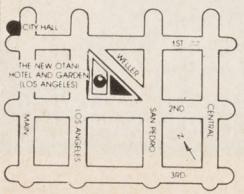


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We succumbed to a divine appetizer of smoked mussels and tomato-yoghurt sauce, salmon sprinkled with capers and chives and smoked tuna tasting almost beefy (\$6.75) and, of course, had to try the warm spinach salad in a pucker-powered bacon vinaigrette with crumbled roquefort that came to \$7.50. Pork, often misunderstood, is glorious and moist at Muse with a good conduct ribbon of creamed spinach and a bed of steamed spinach daubed with pesto, whispering of garlic and fennel, beside a kaleidoscope of carrot slivers, bits of baby corn, zucchini flowers and yellow squash (\$15.50). Let's also hope they have



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charbroiled chicken with chili butter (\$15.50). I can still visualize this south of the border birdie between a mound of red slaw flavored with cilantro and a hill of tonsil-tickling Spanish rice that would rate a tip of the sombrero from El Coyote, a block west. Finally, if you still have \$4.75 on you and room somewhere within you, there's a cloud-like chocolate gateau mousse to test your resistance. Guess who ate the whooole thing? ... Weekday lunch, dinner nightly. Up to date wine list. Cocktails. Valet parking. AE MC VISA Closed Sunday.

When Wolfgang Puck opens a letter, it's an Event, so, his new place, combining California and Chinese ideas, called CHINOIS ON MAIN, 2709 Main St., Santa Monica, 392-9025, is one of the hottest tickets in town. That's the trouble with the trendies, a dental appointment is easier to get than a reservation. What are you doing end of October? Plan your visit now.

The decor is, well, colorful. There are two giant cloisonne cranes, a gold Buddha over the bar, assorted Oriental artifacts, probably priceless, but it all adds up to high tack! Mostly what you see is people and what you hear is zilch. It's always crowded and cacophonic, talking is *out* but eating is definitely *in*. And Puck does not wok alone. Richard Krause and a battery of chefs are furiously stir-frying in full view and produce platters looking like exquisite Japanese brush paintings. The arrangement of twice-cooked clams and assorted mussels (\$8.50) or tiny scallops cradled in oyster shells, with a slurp-up good black bean and garlic sauce and red radish vinaigrette, will set your taste buds salivating and pop your eyes out (\$9). But just wait until you get those damn slippery black chopsticks on rare roast garlic lamb in cognac sauce, in combo with lemon grass chicken, partnered with tri-color bell peppers and shiitake mushrooms (\$13.50)! It may not be one hundred percent Chinese but even Confucius would be speechless—except for an occasional oooh and ahhh.

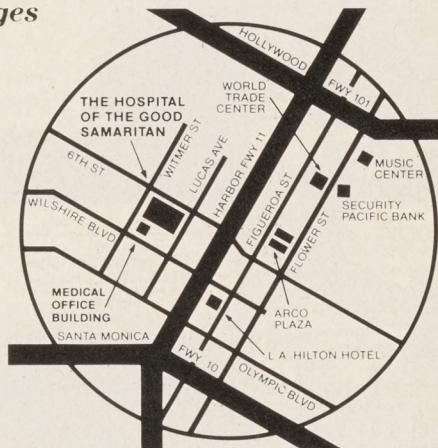
An absolute must at Chinois on Main is ginger-stuffed whole fish, deep fried, deboned and delicious, garnished with seaweed in shrimp sauce, which your entire party will pick to the carcass like vultures after a famine (\$15.50). Only the Cantonese duck (\$15) with a crêpe stiff as a starched napkin failed to elicit squeaks of ecstasy. Bustling waiters in black coolie jackets chop-chop right along but no one brought much needed hot towels. Desserts are from Spago, not Nirvana but better than a recent fortune cookie which said: "Those who criticize

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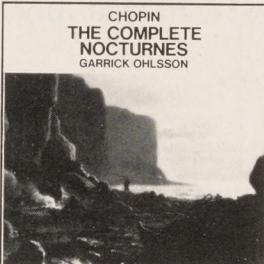
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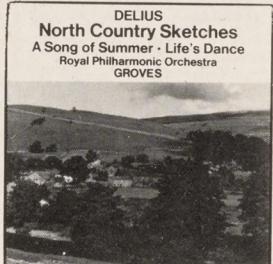
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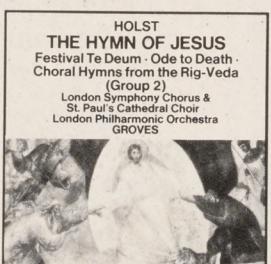
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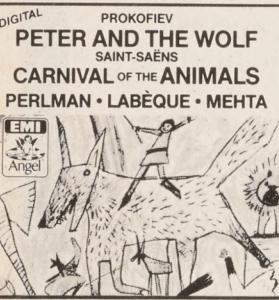


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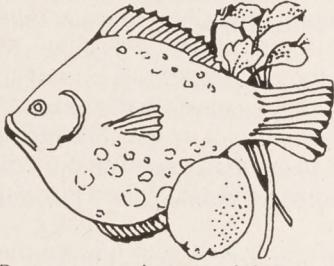
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food and drink not worthy of either". So much for this job. Lunch Wednesday through Friday, dinners nightly. Cocktails. Valet parking. AE MC VISA.

"Unstructured eating" and a Pacific Northwest seafood connection are the gimmicks of CUTTER'S, 2425 Colorado Avenue, Colorado Place, Market Level, Santa Monica, 453-3588, which has taken off like a sprinter at the sound of the gun. An exhibition kitchen, a sunken, live-action bar surrounded by a platform dining area plus another large room for non-smokers (less of a din there), but why waste space on the "wallpaper" which you can't eat, anyway.



But you can have real fun here and get away from the ordinary dinner "package". Instead, try an oyster or two, flown down from their Seattle home base, 75¢ each, or a bowl of precious little mussels from Whidbey Island in a broth of pure gold, i.e., saffron and curry (\$4.75), or go Oriental with a tasty strip of grilled Korean shortribs (\$3.25) and some chilled skinny Orchid's noodles, marinated in black soy, whose spiciness creeps up on you like champagne at a Bar Mitzvah (\$1.75). There's pure delight in petite pea salad from Seattle's Broadway store (\$1.85).

The fascinating menu credits recipe sources. For instance, they prepare James Beard's renowned chicken with 40 garlic cloves (\$9.50) but it needs less arrowroot and another 20 cloves to satisfy real garlic freaks. Everyone gets focaccia, Sicilian pan bread that's like thick pizza dough and it, too, is too tame, especially after the provocative whiff of garlic that greets you when you enter. Don't miss their fresh fish, broiled over Kiawe coals which come from the Hawaiian island of Niihau and supposedly burn hotter and give off more intense smoke flavor than the already ultra-trendy mesquite. The friendly staff encourages and accommodates sharing. Interesting wines by the glass, so, again, you'll want to sip and sample. Desserts are homemade but until they switch to unsalted butter in their truffle pie (\$2.50) it's easy to stick to the old diet. Lunch and dinner daily. Valet or validated parking in building garage. Cocktails. AE MC VISA.

Next Month: Touches of Class. □

The Olympic Arts Festival reminded us of  
**LA BIZARRE**



by ERIC WILSON

ONE of the all-time greats of Italian opera, of course, is the immortal Giacomo Zucchini (1858-1924). The world over, afficionati hum along with his heroic prima donna Fresca; romp along with his zesty horse opera, *La faciulla del Waco* (featuring the lady who's known as Liu); and chuckle along with his merry one-acter, *Tonghin Cicchi*.

Now, however, thanks to generous funding by the National Endowment for the Arts, recent scholarship has unearthed the rough-draft libretto of a hitherto-unknown Zucchini opera: *La bizzare*. Musicologists suspect that in actual fact a Zucchini contemporary and arch rival was responsible for the ruthless suppression of *La bizzare* before anyone else could ever learn of it. Although the musical score has apparently been lost forever, the following is a summary of the eloquent plot—as far as it went.

#### Act I

It is Christmas Eve in a freezing garret. The poet Rodolfo and the painter Marroso, to fend off the chill, are dismantling the set and stuffing it into a tiny oven, singing that there will be no overture. As the fire and their hopes begin to die, the musician Schnauzer rushes in to announce he has earned a bundle playing the flute for an Englishman before poisoning the latter's parrot; here they sing the Aria of the Ex-Parrot. Urchins arrive with a picnic basket, but the jolly friends decide to dine in style at the tavern of Lillas Pastiche. Rodolfo must first hastily finish a newspaper article on beavers, so his chums go down to frolic with

the concierge until their next cue.

Alone and without inspiration, Rodolfo responds to a knock on the door by singing the aria: "Who is There?" In sweeps the bloated vision of an enormous sequined woman in a golden gown, crowned by a gingerbread star. Rodolfo sings the aria: "Who Are You?" His mysterious, imperious voice replies that for dramatic reasons she will not sing until well into the second act, but she speaks the aria: "My Name Is Touralot, But They Call Me Muumuu." In reality she is the famous peripatetic exiled Chinese princess whose early ancestress was dragged off and ravaged in another opera and since then she has shunned the tyranny of all men. She goes on to speak of Great Riddles and decapitations and tenor apparitions—but then returns to the immediate reason she has come. Holding up her jewelled hands she explains the wind has blown out her famous flaming fingernails and she needs a light from his candle.

Rodolfo is enraptured by the lovely Touralot although he sings in passing there her name doesn't sound very Chinese, especially to Italians living in France. Touralot counters by asking him if he wants to risk his proud head by guessing at her Riddles, but Rodolfo blows out his candle so they can cuddle in the dark. In surprise he sings the aria: "What a Furry Knee-cap!" Touralot pushes him away, explaining she must wear kneemuffs because she often toppling over due to the weight of her spanned finery and all those songs in the

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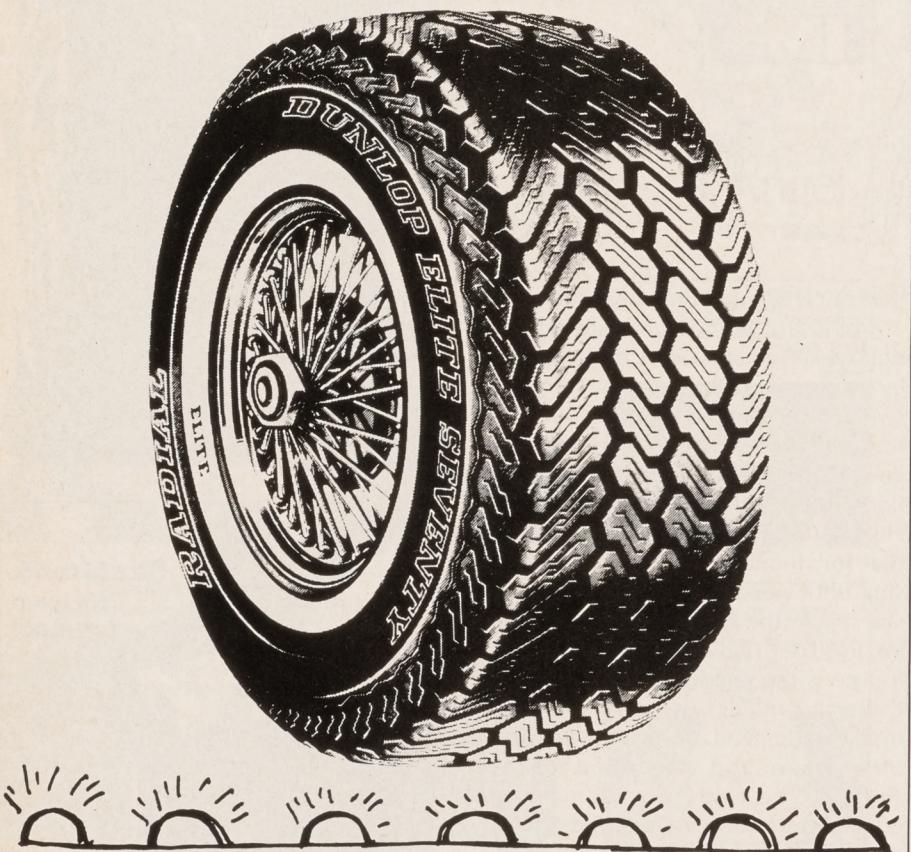
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second act.

At this point the garret fills with peeking peasants who begin to festoon Touralot with glittering ornaments, up and down her awesome girth, and then string her with popcorn, singing the aria: "O Tannenbaum!" Touralot, who by now has polished off the picnic basket, moves on to devouring the popcorn as fast as they can string it.

(Marginal notes indicates that here Zucchini was toying with the idea of introducing three Chinese ministers named Ping, Pong and Pang, but he scratched this back out, adding that such names would be unpardonably dumb even in an opera.)

Meanwhile, executioners file in along with a chorus bearing heads impaled on poles and a hunchback jester dragging a large sack. Touralot asks Rodolfo if he's ready yet for a stab at those Riddles; the peeking peasants sing that the moon should show itself in the garret and there is a lot of impatient stomping. As the moon finally appears, Touralot's fingernails ignite spontaneously in excitement and the Prince of Persia decides to hightail it to Rome disguised as his sister. Rodolfo asks why the peeking peasants have begun to sing "Turn the Whetstone" and "Oil the Whetstone." Before Touralot can answer, the landlord arrives on the scene to collect the rent, but is frightened away by the sight of this grotesque spangled woman with the flaming fingernails; the curtain falls just as Touralot begins to sharpen her teeth on the nearest whetstone.

## Act II

The outdoor tables at the tavern of Lillas Pastiche adjoin a large square filled with peasants, urchins, mandarins, hawkers, hawks, falcons of jealousy and a penguin. Rodolfo arrives with Touralot, who is now wearing a revolving three-foot tiara he has bought for her to go with her dark hair. She asks if he's ready yet to face up to those Riddles, while the peasants, waiting fruitlessly for a cantata, fill in with gavottes. Parpignol and Papagena dispense toys and flowers amidst a giocoso chatter of bassoons, and a group of hoary wise men move in with scrolls just in case.

Marroso is startled to discover his old flame Mazurka, who enters boisterously with her present patron, the Alcalde d'Oro, and the latter's entourage of alguacils, banderilleros, picadors and a host of chulos. Mazurka playfully pretends the old man is a dog named Lulu (aria: "He's Really the Alcalde, But I Call Him Lulu"), causing great consternation on the part of Touralot, who thinks she hears her own nickname Muumuu. The

hunchback jester dragging the large sack tells her she should flee to Verona dressed as a man, but she ignores him as well as the muffled aria coming from inside the sack (muffled aria: "Tell Papa I May Be Home Late"). Touralot flicks her fingernails disdainfully at the clustered tables, choosing instead to snatch up a plate of boeuf bourguignon and climb with it to the top of an imposing staircase flanked with sacerdoti, mariachi and dubious tempi as the unsavory Scrofolo does rapid flippant cartwheels across the stage and out into the noisy ante-chamber.

Marroso steadfastly pretends not to notice Mazurka. Miffed, she tries to gain his attention by pelting him with calamari, linguini and a few figs. Meanwhile, the slyboots waiter, ever hatching evil plans, adds a devious codicil to the menu. The urchins start tap-dancing and midget nuns sing of storks and the snows of yesteryear. The peasants do a sprightly reprise of "Turn the Whetstone" and Touralot, throwing down the empty plate from atop her staircase, tells Rodolfo she's ready for the Riddles any time he is.

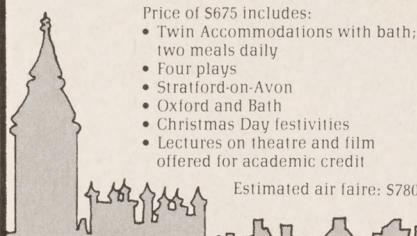
(By way of marginalia, at this point in the libretto Zucchini has tentatively pencilled in: "Maybe here Ping, Pong and Pang???"

Meanwhile, Marroso, smitten, relenting, acknowledges Mazurka's presence. To send away the Alcalde and the mariachi she grasps frantically at her throat, pulling the scarf and screeching she is choking: the Alcalde must be dispatched at once to a loose scarf vendor's. Dutifully he exits, but Mazurka, thriving on all this attention, keeps lyrically screaming "Ahi!" and other loudly echoic and onomatopoetic trills of anguish such as "Oho!" and "Ahime!" in cruelly high but gleeful tessitura. Touralot, however, can no longer stand being so blatantly upstaged. Her fingernails shoot out extraordinary flames, her three-foot whirling tiara becomes a giant torch: in one bound she leaps down from the staircase trampling flowers and urchins, knocking aside mandarins, terrifying the chulos and the penguin. Touralot, who for dramatic purposes has not yet actually sung in the opera, now unleashes for the first time her mighty and exuberant organ, shattering chianti glasses and footlights alike as she bursts forth with the exalted enigma of the First Riddle: "How Does An Elephant Hide In A Strawberry Patch???"

(—Here Zucchini's manuscript abruptly breaks off after the final annotation: "Maybe Pang, Pong and Ping????d") □

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## CRITICAL WORDS



If you really want to help the American theatre, don't be an actress, darling. Be an audience.

— TALLULAH BANKHEAD

The newspaper critic's obligation is not to the man who has invested a thousand dollars in a project he hopes to make a profit on; it is to the reader who has invested five cents in his newspaper and is on the verge of investing an additional \$7.50 in a theatre seat.

— WALTER KERR (written in 1958)

A play should give you something to think about. When I see a play and understand it the first time, then I know it can't be much good.

— T.S. ELIOT

The modern world is not given to uncritical admiration. It expects its idols to have feet of clay, and can be reasonably sure that press and camera will report their exact dimensions.

— BARBARA WARD

I have the worst ear for criticism: even when I have created a stage set I like, I always heard the woman in the back of the Dress Circle who says she doesn't like blue.

— CECIL BEATON

They try to be clevah instead of watching me being clevah.

— NOEL COWARD  
(on talkative audiences)

In the theatre, a hero is one who believes that all women are ladies, a villain one who believes that all ladies are women.

— GEORGE JEAN NATHAN

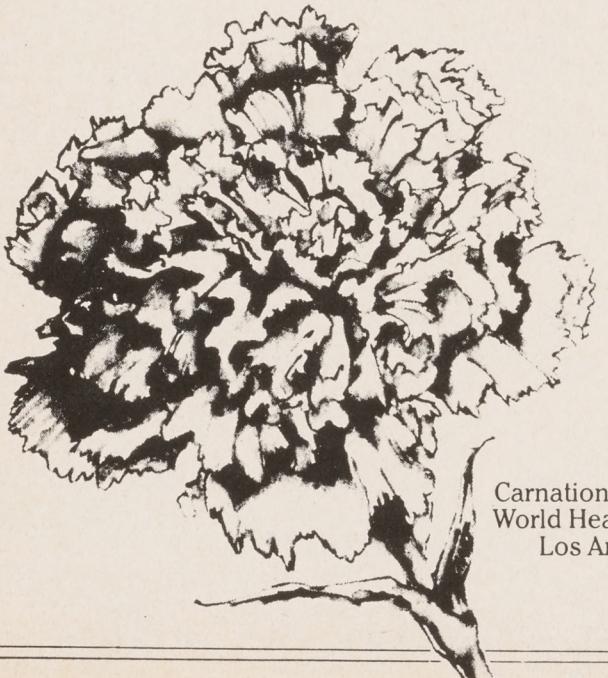
On the whole, this production is an insult to the critical sense, and yet a genuine delight to those amiable qualities that thrive best when the critical sense is out to lunch.

— DONALD MALCOLM  
(reviewing "Little Mary Sunshine" 1959)

When somebody says they're writing something with you in mind, that's the end. I want them to write with Katharine Cornell or Helen Hayes in mind and then let me have a go at it.

— BEATRICE LILLIE

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Good Stuff Bakery  
Good Tables  
Goodway Copy Center  
Goodyear Tire and Rubber Co.

Gould and Associates  
Gourmet France, Inc.  
W.R. Grace Company  
Miss Grace Lemon Cake  
Graff California Wear  
The Grand Manner  
Grande Maison De Blanc  
Granny's Cabbage Patch  
Gravity Guiding System  
El Greco Candies  
Al Greenwood Bedspreads  
Aida Grey and Face Facts, Inc.  
Guadalajara Inn Restaurant  
Gucci Beverly Hills  
Guerlain, Inc.  
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Haggar Co.  
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Quinton Hallet  
Hallmark Cleaners, Inc.  
Hallmark Lighting  
Halston Fragrance  
Halston Originals  
Hamburger Henry  
Dr. Armand Hammer/Oxy Arabians  
Handle With Care  
Hanes Hosiery  
Hankook Chinaware  
Hanns Kornell Cellars  
Hansen Cakes  
G. B. Harb & Sons  
Harbor Lite Lodge  
Harry's Bar & Grill  
Hartog of California  
Beezie Hatch  
The Hawaii Express  
The Hay Adams Hotel  
David Hayes, Inc.  
Heavenly Desserts by "L"  
Hebrew National Kosher Foods  
Williams Heffernan  
Helga, Inc.  
Nancy Heller  
Suzanne Henney  
Ole Henriksen of Denmark  
John Henry  
Henson  
Her Majesty Industries  
Herald Examiner Foundation  
Hermes  
Carolina Herrera Ltd.  
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Howard Sound Productions  
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Hyatt Regency Hotel  
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Ishac Imports, Inc.  
The Italian Fisherman Restaurant  
JVC Company of America  
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Jadis  
Jag of California  
James Catering  
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Eugene Jardin  
Jayne Development Corp.  
Jayre California, Inc.  
Jef's - An Affair with Flowers  
Jekel Vineyard  
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Jimmy's  
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Adele Joyce, Inc.  
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Just 4 Fun  
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Elaine & Herbert Kendall  
Kendall-Jackson Winery  
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Henson Kickernick  
Martha Kilroe  
James Kindel, Jr.  
Nancy Chaffee Kiner  
King Koil  
Kiyosaku  
Georgette Klinger, Inc.  
Knapp Communications Corp.  
Howard W. Koch  
Werner & Elizabeth Koenig  
Paul Kolo Co.  
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Louis R. Kozberg Insurance  
Ros and Henry Kramer  
Kreiss Enterprises  
Charles Krug Winery  
Robert Krups  
La Cabana Restaurant  
The Ladd Company  
La Famiglia  
Laguna Sportswear

## NEWS from the Music Center

Guido Lamell  
 La Mousse  
 Mr. & Mrs. Albert Langman  
 Patricia Langsdale Catering  
 Lanz of California  
 La Scala Boutique  
 Laser Media, Inc.  
 Laura's Waxing  
 Laykin et Cie  
 Bob Lee  
 Hermien Lee  
 Lina Lee  
 Lee Mar  
 Irwin Lehrhoff & Associates  
 Judith Leiber, Inc.  
 Lenox China  
 L'Ermitage Hotel  
 L'Escoffier  
 Lia Starer Levin  
 Lexington Place  
 Lifestrider Brown Shoe  
 Lifetime  
 Lilyette  
 Lily of France  
 The Limited  
 Linen Mart  
 Linens, Etc.  
 Art Linson  
 Lintex  
 Lippin & Grant  
 Lisanne  
 The Litho Shop  
 Livingstone's  
 Lomac Industries  
 Don Loper Neckwear  
 L'Orangerie  
 Lore Lingerie  
 Lori's Art Gallery  
 Charles Lorton  
 Los Angeles Herald Examiner  
 The Los Angeles Master Chorale  
 Los Angeles Philharmonic  
 Los Angeles Turf Club  
 Louisville Bedding  
 Louvre Jewelry Co.  
 Jack Lowrance  
 Lucie Ann  
 Lunada Bay Pharmacy  
 MCA Records  
 MGM  
 MTM  
 Jacob Maarse  
 Ma Maison  
 Sheila Mack Gourmet Cooking  
 Bob Mackie Originals  
 Madame Wu's Garden  
 Made in France  
 Maggie Ann Lingerie  
 I. Magnin  
 Magnum P.I.  
 Main Street Salon & Gardens  
 Malibu Riding and Tennis Club  
 Malpaso Productions  
 Mandarin Gourmet  
 Manhattan Industries  
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 Mar-Cal Sportswear  
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 Mark Taper Forum  
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 Joseph Martin Salon  
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 Masada Restaurant  
 Mattel, Inc.  
 Matthews

Matzinger/Wine  
 Maurice Jose  
 Maurice's Snack 'n Chat  
 Max Factor & Co.  
 Max Factor III  
 Maximillian  
 The May Company  
 John Mazur  
 Mauro's  
 Ken Mears Associates  
 Medici  
 Melody Fashion  
 Members Only  
 Metro  
 Meyer  
 Raylene Meyer  
 Ruth Meyer  
 Mia  
 Michael's Restaurant  
 Michaeljohn Hair Salon  
 Mikasa  
 Mille Chemises  
 Mrs. William S. Milius  
 Nolan Miller  
 Steven Miller  
 Milton BLB  
 Miramonte Vineyards  
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 Mission Upholstery  
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 Morris Moskowitz  
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 Robert Myerson  
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 Mary McFadden, Inc.  
 Jane M. McNeil  
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 Na - Ma Blouses, Inc.  
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 Al Mendelson  
 National Silver  
 Neiman-Marcus  
 The Nestle Company  
 New Concepts  
 New Horizons  
 New Man  
 The New Otani Hotel  
 New Works  
 Nina  
 Nine West  
 Albert Nipon  
 Non Pareil Cleaners  
 Nordicware  
 Noritake Co., Inc.  
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 Lisa Norman Lingerie, Etc.  
 Norris Theatre  
 Northern Electric  
 Northern Feather  
 Michael Novarese, Inc.  
 Nucleus Nuance Restaurant  
 Carol Nystrom  
 Ocean Park Omelet Parlor

Ogilvy & Mather Advertising Co.  
 Oigner Porsche Audi, Inc.  
 Old Town Music  
 The Olga Company  
 1928 Jewelry  
 Optica  
 Orecio  
 David Orgell, Inc.  
 Orion  
 Orlane  
 Oshman's Encino  
 Oshman's Topanga Plaza  
 P. V. Fashions  
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 Pacific Design Group/Coronet  
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 Pacific Hospital of Long Beach  
 Page Boy Maternity  
 Page-Kennedy  
 Palos Verdes General Store  
 Pan American World Airways, Inc.  
 Panache Appearance Studio  
 Papillion's Pantry  
 Paragon Air  
 Paramount Pictures  
 Parducci Wine Cellars  
 Parkview Furniture  
 Manufacturing Co.  
 Dolly Parton  
 Pasadena Chamber Orchestra  
 Pasadena Clothing Co.  
 Pasadena Symphony Orchestra  
 Pasquini Espresso Co.  
 Patina  
 Pat Paulsen-Vineyards  
 Paw and Claws  
 Evelyn Pearson  
 The Peasantry  
 Pedroncelli Winery  
 Perfect Fit, Inc.  
 Perma Plastic  
 Personal Pride  
 Petals  
 Petersen Publishing Co.  
 Mrs. Sidney Petersen  
 Petland  
 Phoenix Bakery  
 The Picnic Box  
 Evan Picone  
 Pierre Deux  
 The Pierre Hotel  
 Pink Parasol  
 Pioneer Electronics, Inc.  
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 Barbara and Arthur Platt  
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 John Robert Powers School of Self-  
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 Premium Wine Imports  
 Princess Cruises  
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 Printworks Gallery  
 Private Eye Sunglasses  
 Lillian & Nathan Prusman  
 Richard Pryor  
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 Quadrill  
 R & B Mayersohn  
 R & B Apartment Management Co.

R. B. Furniture  
 Racquet Club of Palm Springs  
 Rancho Drugs  
 Raymond & Keith  
 RCA  
 Robert Recht  
 Reed Handcraft  
 Regal Rents  
 The Regency Hotel  
 Regent Air Corp.  
 Mrs. Clifford Reiman  
 Reliable Manufacturers  
 Renko  
 Rent-a-Chef  
 Rex II Ristorante  
 Rheinlander Haus  
 Zandra Rhodes  
 Ricardo of Beverly Hills  
 Robert Rice, O.D., Inc.  
 John Rich  
 Michel Richard Pastries  
 Richwil Corp.  
 Ivan Rietman  
 John Ritzenthaler Co.  
 Rive Gauche  
 Rive Gauche Cafe  
 Riverside Cleaners  
 Riviera Cleaners  
 Riviera Trading Co.  
 Riviera Jewelers  
 Hal Roach Studios, Inc.  
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 Roberts  
 Judythe Roberts  
 Roberts Rainbow  
 Robes of California  
 J. W. Robinson's  
 Andrew Rodney  
 Rogers & Cowan  
 Roland Corp.  
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 Michael Romanelli  
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 Daniel Rothmuller  
 Robin Roy  
 Roytex  
 Ron Rubin Productions  
 Rudnick's  
 Stephan Rukin  
 Russ Togs  
 S & T Sales Inc.  
 Safari Equipment  
 Saint Laurent Rive Gauche  
 Yves Saint Laurent  
 Carol Little for Saint-Tropez West  
 Edward Salazar  
 Jane Sall/Jane West  
 Sam's Flower Shop  
 Samsonite, Inc.  
 Sandcastle Restaurant  
 San Diego Clippers  
 Sanford & Benedict  
 San Francisco Ballet  
 Sango  
 Sasson Jeans, Inc.  
 Mr. Satin, Inc.  
 Gary Sato  
 Eddie Saul's, Inc.  
 Save More On Office Supplies  
 H. Savinar Luggage Co.  
 Saving Source  
 Gunne Sax  
 Arnold Scaasi  
 Scandia  
 Supervisor Pete Schabarum  
 Schafer & Sons Piano  
 John Schiavo  
 Dr. & Mrs. Hermon H. Schlossberg  
 Schoenfeld Neckwear  
 Ricci Schumann

# NEWS from the Music Center



Dr. George E. Solomon (left), executive vice president of TRW Inc. and chief of its defense and electronics operation, signs off on TRW's \$60,000 gift to the Music Center Unified Fund, as Donald H. White, president of Hughes Aircraft Company and chairman of the Fund's Major Gifts Committee Aerospace Section, watches. The TRW gift guaranteed that the aerospace industry would lead all other sections and committees in increased support to the Fund over prior years.

## YOUR GIFT IS REMEMBERED

The Performing Arts Council of the Music Center wishes to thank the following new major contributors for their gifts to the Music Center.

## BENEFACTORS

American Medical International  
 Ms. Wallis Annenberg  
 Coopers & Lybrand  
 Mr. Stuart M. Ketchum  
 Mr. & Mrs. Sherman Mazur  
 Mr. & Mrs. Joseph N. Mitchell  
 National Broadcasting Company, Inc. & RCA  
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 Sears Roebuck and Company  
 Toyota Motor Sales USA, Inc.

## GOLD CIRCLE FOUNDERS

Mr. & Mrs. Stanley Beyer  
 Mr. Fred J. Hayman  
 Mr. David K. Ingalls  
 Mr. & Mrs. Ben N. Miller  
 National Medical Enterprises  
 Santa Fe International Corporation

## FOUNDERS

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 Mr. & Mrs. Russell B. Pace, Jr.  
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 Tiffany & Co.



PARTNERS FOR MUSIC CENTER UNIFIED FUND adopted Robert Browning's theme, "It was roses, roses all the way," for their annual luncheon to celebrate reaching 105% of their 1984 goal of \$900,000, or almost 12% of the \$7.6 million successfully raised overall by the Music Center Unified Fund.

Performing Arts Council President Michael Newton (left) and Partners For President Anne Munson (right) presented Doris Segall (center), Fund Chairman of the Westside Jrs., with the silver punch bowl awarded to the committee securing the largest number of new donors, renewed donors, and donors who have increased their gift to the Fund. This is the third year in a row the Westside Jrs. have won the coveted bowl.

The luncheon also served as a farewell to Barbara Grippi (center), Partners For staff liaison retiring in September. Shown here flanked by past Partners For Presidents Margaret Thompson and Vera Hofer, Anne Munson and Susie Brown.



## SPONSORS

Affiliated Services  
 Berkhemer & Kline  
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 Trico Industries, Inc.

# HOLLYWOOD BOWL SUMMER FESTIVAL 84

## Tickets for Bowl Events

Hollywood Bowl tickets are readily available at many locations throughout Southern California, including May Company, Sportmart and Music Plus stores.

Before tonight's concert, or during intermission, you can buy seats for any of this season's performances at the Bowl Box Office. The Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m. and Sundays from 12 noon to 6 p.m. The Box Office will be open through intermission on all concert nights.

The Box Office will be happy to honor your VISA or MasterCard. And, for your convenience, credit card phone orders may be made by calling Ticketmaster (213) 480-3232; in Orange County (714) 740-2000. (Please note that there is a Ticketmaster service charge for telephone credit card orders.)

## Philharmonic on the Air

The Los Angeles Philharmonic Association is grateful to the following Los Angeles radio stations for air-time available to promote the year-round activities of the Los Angeles Phil-

harmonic, both at Hollywood Bowl and at the Dorothy Chandler Pavilion of the Music Center.

KFAC AM (1330) and FM (92.3) presents "The Los Angeles Philharmonic Hour" every Saturday from 8 to 9 a.m. with host Tom Dixon and celebrity interviews; and "Carl Princi Previews the Philharmonic" may be heard every Thursday at 7:00 p.m.

Beginning July 2, KUSC FM (91.5) will air reprise broadcasts of the Philharmonic's 1983/84 season at 9:00 p.m. on Mondays.

Los Angeles Philharmonic events are previewed and reviewed regularly on radio station KXLU (88.9 FM) Monday and Wednesday evenings at 7:50 and Friday evenings at 8:50

KCSN (88.5 FM) will air Philharmonic highlights during its regular classical programming on Mondays from 6:00 p.m. to 12 midnight. On Friday evenings, interviews with Los Angeles Philharmonic Institute musicians and reviews of the Philharmonic's concerts at the Hollywood Bowl will be interspersed throughout the same six-hour period.

## FAA Pilot Request

The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area during Summer Festival 84's evening concerts from 6 p.m. to 12 midnight, July 1 through September 22. The Bowl area will be defined visually with two white searchlights crossed in the sky above the stage.

The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin advising pilots to avoid flights over the Hollywood Bowl area during the concert periods.

**First Aid.** In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

**Lost and Found.** All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call (213) 850-2060.

# HOLLYWOOD BOWL DINING EXPERIENCES

## DINNER CHOICES

### THE HOLLYWOOD BOWL PATIO RESTAURANT

Enhance your concert experience with a great dinner. The Hollywood Bowl Patio Restaurant is a fine place for delicious food and convenience. Located between Highland Avenue and the box office, the Hollywood Bowl Restaurant is open for your dining pleasure from:

5:00 Sunday  
5:30 Wednesday, Friday, Saturday  
6:00 Tuesday, Thursday

Arrive early and relax with a bottle of fine wine or a cold mug of beer. Our salad bar is always a joy because you create your own from our wide selection of fresh fruits, vegetables and dressings. Then our chef will prepare your choice of the following superb entrees:

Steak and Shrimp  
Roast Prime Rib of Beef  
Boneless Breast of Chicken with  
Mushroom Sauce  
Grilled Steaks  
Broiled Halibut  
Barbecue Beef Ribs  
Baked Cornish Game Hen  
Salmon Quiche  
Salad Bar

Top it off with a tempting slice of cake and a hot cup of coffee!

### PICNIC BASKETS

You may prefer to have everything needed for a picnic dinner delivered to your box, or prepared for convenient pick-up close to our secluded picnic areas. Please call at least by 4:00 p.m. the day BEFORE you wish to have your picnic basket. Order from 10:00 a.m. to 4:00 p.m. Monday through Saturday.

The following entrees are hot and include a baked potato, vegetables, and rolls with butter.

1. Half Lobster Tail and Boneless Breast of Chicken with Fresh Mushroom and Champagne Sauce	\$15.95
2. Sea Bass with Shrimp Sauce	11.95
3. Salmon Quiche	11.95
4. Barbecue Beef Ribs	10.95
5. Baked Cornish Game Hen	10.95

The following entrees are cold and include assorted cheeses, fresh summer fruit, and rolls with butter.

6. Jumbo Shrimp with Zesty Cocktail Sauce	\$15.95
7. Peppered Steak	11.95
8. Poached Salmon	13.95
9. Seafood Salad in Avocado Halves	11.95
10. Curried Chicken in a Papaya Cup	10.95
11. Weekly Special	Please ask

**DESSERTS** Cheesecake, Carrot Cake, and Chocolate Mousse Cake are available for \$1.95 per slice.

**WINE** Chablis, Rose, and Burgundy wines are available for \$5.00 per bottle with your basket. Other select wines are available when you place your phone order. Just ask!

### HOLLYWOOD BOWL DELI

For your convenience, and without advance reservations, light suppers may be purchased from the Hollywood Bowl Deli, located between the Hollywood Bowl Restaurant and the box office, next to the Park and Ride bus stop. So even if you arrive just before the performance, you may take a delicious dinner to your seat or to a picnic area. All light suppers include disposable picnic supplies and your choice of:

Hot Barbecue Chicken, fruit & salad	\$4.00
Deli Roast Beef Sandwich, fruit & salad	4.00
Deli Turkey Sandwich, fruit & salad	4.00
Deli Ham Sandwich, fruit & salad	4.00
Fruit & Cheese Plate with Crackers	4.00

### DINING INFORMATION

TELEPHONE  
(213) 851-3588

BOX TABLE  
RESERVATIONS  
TELEPHONE  
(213) 850-2066

### GROUP SALES

For details about special group discounts, please call Dorothy Romanik.

TELEPHONE  
(213) 850-2050

# VERY SPECIAL TRANSPORTATION

ENJOY AN EASY RIDE... USE THE BOWL'S VST (VERY SPECIAL TRANSPORTATION) SERVICES... AND SAVE TIME AND MONEY.

RTD's Express Service to the Bowl is a convenient alternative to driving—providing non-stop bus service from 15 Park & Ride locations throughout the Los Angeles area. Over 30% of last year's audiences enjoyed this very special service. Or, if you prefer, you can take advantage of the Bowl's three convenient shuttle lots. Enjoy an easy ride this Olympic summer... use the Bowl's VST!

## VST PARK & RIDE

Park your car free of charge in a supervised parking lot near your home and board a comfortable, air-conditioned RTD Express Bus to the Bowl for just \$1.50 each way (\$2.00 from Fullerton-Anaheim). The bus brings you directly to the Bowl's main ticket entrance. Following each performance, those same buses will speed you on your way homeward—no parking headaches, no traffic jams. VST Park & Ride service operates for all Bowl performances (except July 23, when there will be shuttle service only), beginning July 1. Let Park & Ride make you an even happier Bowl patron this Olympic summer!

### Buy Your Park & Ride Tickets in Advance and Save Even More Time!

Passengers with pre-purchased Park & Ride tickets will be given preference when boarding buses, provided they arrive no later than five minutes prior to their selected departure time. Each lot is marked with a blue and white Hollywood Bowl-RTD Park & Ride sign. Park & Ride tickets can be ordered in advance at the Hollywood Bowl Box Office, and by mail and by phone. For further information, please call (213) 856-5400.

### Bus Departures (Please note special departure times).

- 1 **SHERMAN OAKS** (Line 651) Sunkist Building parking lot, southwest corner of Riverside Dr. and Hazelton Ave. (14130 Riverside Dr.). Bus stop is in parking lot. Departures at 6:30 and 7:30 p.m. (20 min. ride)
- 2 **WESTWOOD** (Line 652) Federal Building parking lot at 11000 Wilshire Blvd. Entrance to parking area is off Veteran Ave. Bus stop is in parking lot. Departures at 6:05, 6:10, 6:15, 6:20, 6:30, 6:40, 6:50, 7:00, 7:15, and 7:30 p.m. (25 min. ride)
- 3 **NORTHRIDGE** (Line 653) Rockwell International at De Soto and Nordhoff. Entrance to the Rockwell Lot is on the south side of Nordhoff. Departures at 6:05, 6:15, 6:30, 6:45, 7:00, and 7:30 p.m. (30 min. ride)
- 4 **WESTCHESTER** (Line 654) Security Pacific Bank parking lot, located behind the bank at 8740 South Sepulveda Blvd. Entrance to parking area is off La Tijera Blvd. Bus stop on La Tijera Blvd. Departures at 6:30 and 7:00 p.m. (40 min. ride)
- 5 **PASADENA** (Line 655) Bank of America parking lot, southwest corner of Green St. and Lake Ave. (85 South Lake Ave.). Entrance to parking area is off Green St. Bus stop on Green St. Departures at 6:10, 6:20, 6:30, 6:45, 7:00, and 7:30 p.m. (30 min. ride)
- 6 **EL MONTE** (Line 656) R.T.D. Bus Terminal, just off the San Bernardino Freeway, Santa Anita Ave. and Ramona Blvd. Departure at 7:00 p.m. (30 min. ride)
- 7 **TORRANCE** (Line 657) Torrance Recreation Center, northeast corner of Torrance Blvd. and Madrona Ave. (3341 West Torrance Blvd., between Hawthorne and Crenshaw Blvd.). Bus stop at entrance to Recreation Center, 1000 feet north of Torrance Blvd. and Madrona Ave. intersection. Departures at 6:15, 6:20, 6:30, 6:45, and 7:00 p.m. (45 min. ride)
- 8 **SANTA MONICA** (Line 658) Security Pacific Bank parking lot, northwest corner of 4th St. and Arizona Ave. (1250 4th St.). Bus stop on 4th St. Departures at 6:30 and 7:00 p.m. (35 min. ride)
- 9 **ROLLING HILLS ESTATES** (Line 659) Bank of America parking lot, 27525 Indian Peak Rd. (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at 6:30 and 7:00 p.m. (50 min. ride)
- 10 **LONG BEACH** (Line 660) Bank of America parking lot, northeast corner of Long Beach Blvd. and Pacific Coast Highway (1840 Long Beach Blvd.). Bus stop on Long Beach Blvd. Departures at 6:15, 6:30, and 7:00 p.m. (50 min. ride)
- 11 **DOWNEY** (Line 661) Los Angeles County Administrative Center, 9150 East Imperial Highway (west of Bellflower Blvd.). Bus stop on Imperial Highway. Departure at 7:00 p.m. (45 min. ride)
- 12 **WEST HOLLYWOOD** (Line 662) Pacific Design Center parking lot, northeast corner of San Vicente Blvd. and Melrose Ave. (8687 Melrose Ave.). Entrance to parking area off San Vicente Blvd. Departures at 6:30 and 7:30 p.m. (20 min. ride)
- 13 **ARCADIA** (Line 663) Santa Anita Fashion Park parking lot, off Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. intersection. Departures at 6:30 and 7:00 p.m. (40 min. ride)
- 14 **NEW! FULLERTON-ANAHEIM** (Line 664) Fullerton Park & Ride parking lot, located on the southwest corner of Orangehorpe Ave. and Magnolia Ave. Bus stop is located in the parking lot at the bus terminal. Orange County Transit District (OCTD) and Southern California Rapid Transit District (SCRTD) provide local service into the parking lot. Departure at 7:00 p.m. (40 min. ride) Please note: Bus fare is \$2.00 per person each way.
- 15 **SOUTH LONG BEACH** (Line 667) General Telephone Corporation parking lot, 3131 Katella Ave. (west of Los Alamitos Blvd.). Bus stop is in parking lot. Departures at 6:30 and 7:00 p.m. (45 min. ride)

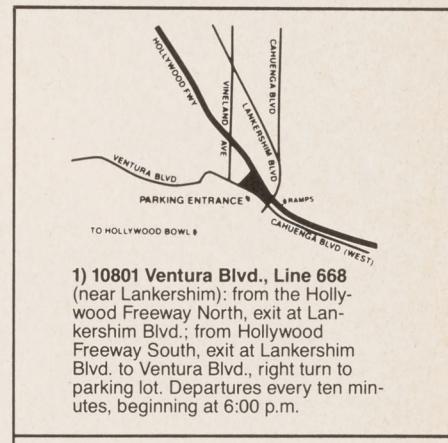
All ride times are approximate.

### Please Note Special Departure Times:

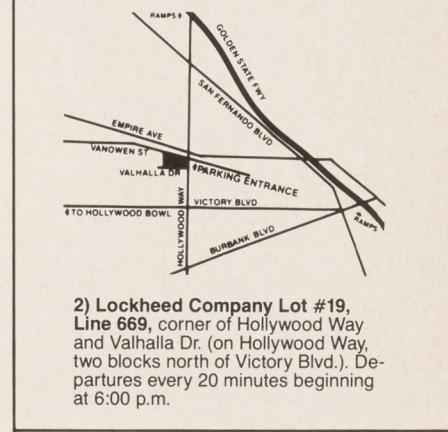
Olympic Week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19: Buses depart **one-half** hour earlier than times indicated.  
No Park & Ride July 23. (Shuttle Service only)  
Institute Series concerts July 1, 15, August 5; July Fourth concert; Luciano Pavarotti/Pension Fund concert August 26: Buses depart **one** hour earlier than times indicated.

## VST SHUTTLE SERVICE

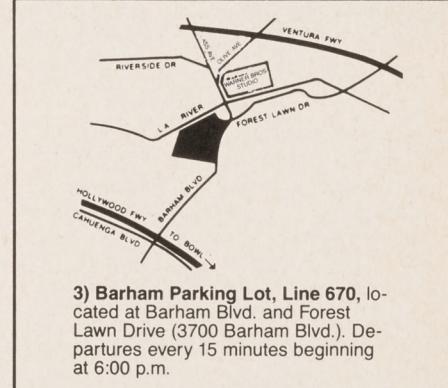
Park your car free of charge in one of the three convenient shuttle lots and purchase a round-trip bus ticket for only \$1.00 per person. For additional information, please call (213) 856-5400.  
Please note special departure times below.



- 1) 10801 Ventura Blvd., Line 668 (near Lankershim): from the Hollywood Freeway North, exit at Lankershim Blvd.; from Hollywood Freeway South, exit at Lankershim Blvd. to Ventura Blvd., right turn to parking lot. Departures every ten minutes, beginning at 6:00 p.m.



- 2) Lockheed Company Lot #19, Line 669, corner of Hollywood Way and Valhalla Dr. (on Hollywood Way, two blocks north of Victory Blvd.). Departures every 20 minutes beginning at 6:00 p.m.



- 3) Barham Parking Lot, Line 670, located at Barham Blvd. and Forest Lawn Drive (3700 Barham Blvd.). Departures every 15 minutes beginning at 6:00 p.m.

### Please Note Special Departure Times:

Bus departures begin at 5:00 p.m. for the following: July 4th concert; Institute Series concerts July 1, 15, August 5; Olympic Jazz Marathon concert July 23; Luciano Pavarotti/Pension Fund concert August 26. Bus departures begin at 5:30 p.m. for the following: Olympic week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19.

Regular RTD Lines serving the Hollywood Bowl: No. 150 (from San Fernando Valley), No. 420 Local (from San Fernando Valley or Los Angeles), No. 212 Local (from Inglewood, La Brea, and Burbank) and No. 600 Local (from Hollywood—Saturday only). At the conclusion of each performance, there will be a No. 420 (Los Angeles) on the Bus Island in Lane 2 for 20 minutes. This bus makes all local stops through Hollywood to Los Angeles.



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## LOS ANGELES COUNTY ASSISTS THE PERFORMING ARTS 1983-84

The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket

Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more than mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-1343.



### A MESSAGE FROM SUPERVISOR EDELMAN

On behalf of the County of Los Angeles, welcome to the magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County's park system within the Third Supervisinal District.

For decades, County residents and visitors from around the world have made evenings at the Hollywood Bowl a summer tradition. Hollywood Bowl's Summer Festival is made possible by the successful partnership between the County and the Los Angeles Philharmonic.

The continuing favorable response of audiences reinforces the commitment of all of us who have worked to make the Hollywood Bowl a unique cultural treasure.

EDMUND D. EDELMAN  
Supervisor  
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Dear Friends,

This year I am taking the opportunity to personally address you, the Hollywood Bowl audience, to point out the varied and exciting recreation opportunities available to you through the County of Los Angeles Department of Parks and Recreation, and to acquaint you with the other services we provide to County citizens.

Under the direct leadership of the Board of Supervisors and the Park and Recreation Commission, this Department plans, acquires, develops, and operates approximately 72,000 acres of public open space. Facilities include 65 local parks, 22 larger community parks, 9 major regional recreation facilities, and 20 golf courses. In addition, natural resource protection makes up two-thirds of the open space; six nature centers, eight wildlife sanctuaries, Vasquez Rocks, Devil's Punchbowl, and Santa Catalina Island preserve some of the unique geographical and ecological features of Los Angeles County.

In addition to the park system, the Department sees a great increase in park use as we serve the leisure time interests of over 7 million people. Beginning with the spring blooming of wildflowers at the desert wildlife sanctuaries, the Department offers the best in summer recreation. Water-based recreation is available at 40 County swimming pools; three man-made lakes featuring boating, water skiing, fishing, and swimming; and a number of fresh water ponds for urban fishing and water-side picnicking. In addition, "RAGING WATERS", the first all water theme park in southern California, offers family-oriented water recreation with slides, wave pools, and a variety of other aquatic attractions.

The County park system offers 138 tennis courts on 30 park sites County-wide, as well as lawn bowling, soccer, baseball and softball fields and overnight campsites for youth groups. The world's largest and busiest public golf course system provides over 1.7 million rounds of play annually.

I hope that you and your families will take full advantage of the services offered by the Department of Parks and Recreation and that you will return time and time again.

Sincerely yours,

Ralph S. Cryder  
Director

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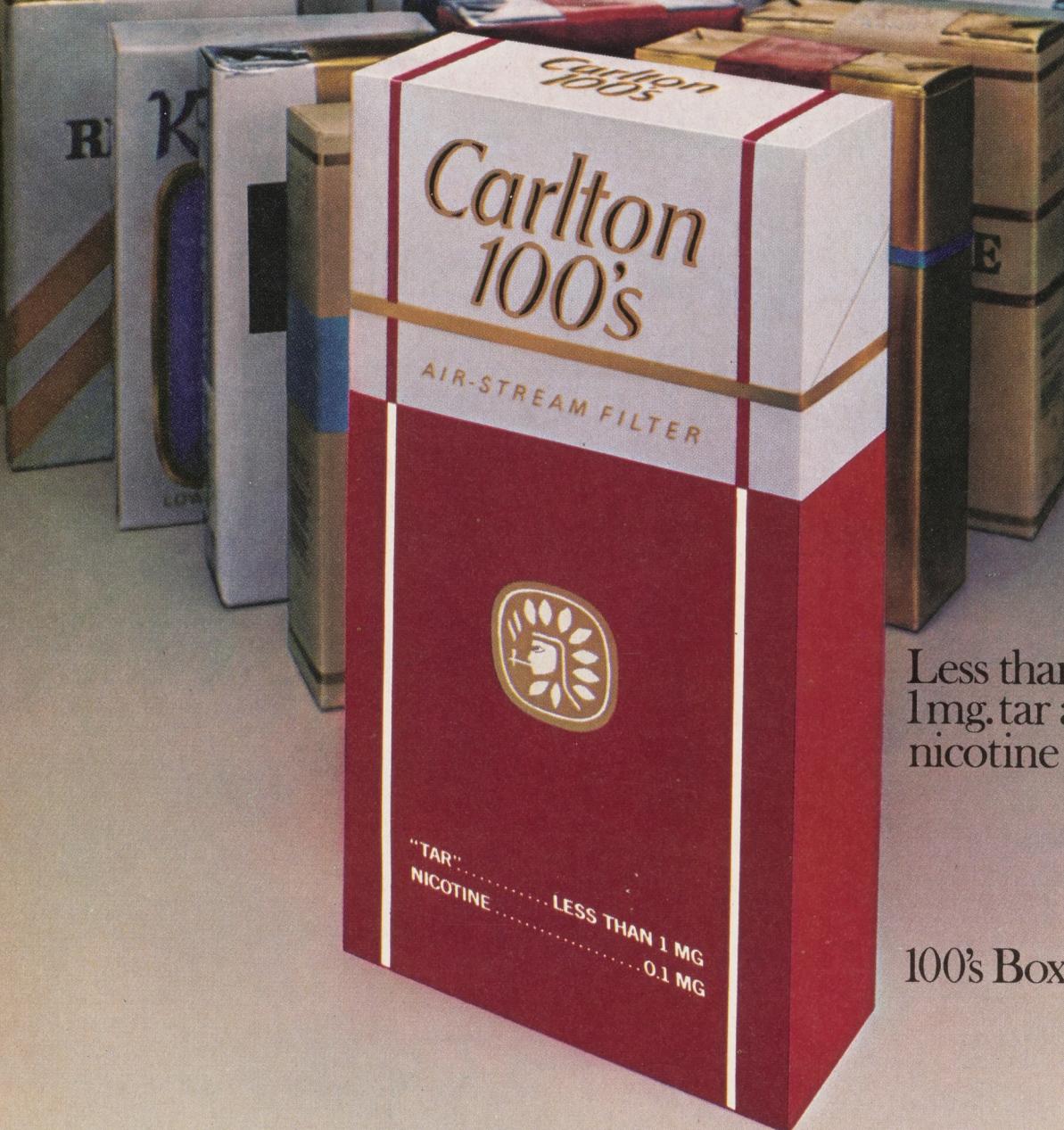
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